

THE MIRKARIMI PRECEDENT

Does it give the mayor too much power? P8

THE DEATH PENALTY FAILS

One cop's perspective on Prop. 34 P6

A REAL FARMVILLE

SF struggles to create urban agriculture P12

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"IDOL FOR THE ABSURD"
SCULPTURE BY AJ FOSIK

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theater, fairs and festivals,
and visual arts P20

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FOR THE RECORD

Bay scribe Michael Chabon's new book, *Telegraph Avenue*, takes place in "Brokeland" — where "the ragged urban plates of Berkeley and Oakland subducted" — and follows the plight of Brokeland Records, a fictional vinyl wonderland threatened by a music chain megastore. Fiction becomes reality when an actual Brokeland Records pops up in Oakland's Diesel bookstore, September 7-14.



BAND'S CHOICE

When recently asked their favorite spots in San Francisco, the Fresh and Onlys listed Balboa Sushi House and Burma Superstar in the Inner Richmond, bike rides on the Golden Gate Bridge, 101 Music in North Beach, Vacation Vintage in the Tenderloin, Glen Park Hardware — and the new waterpark for kids in the Mission across the street from Amnesia.

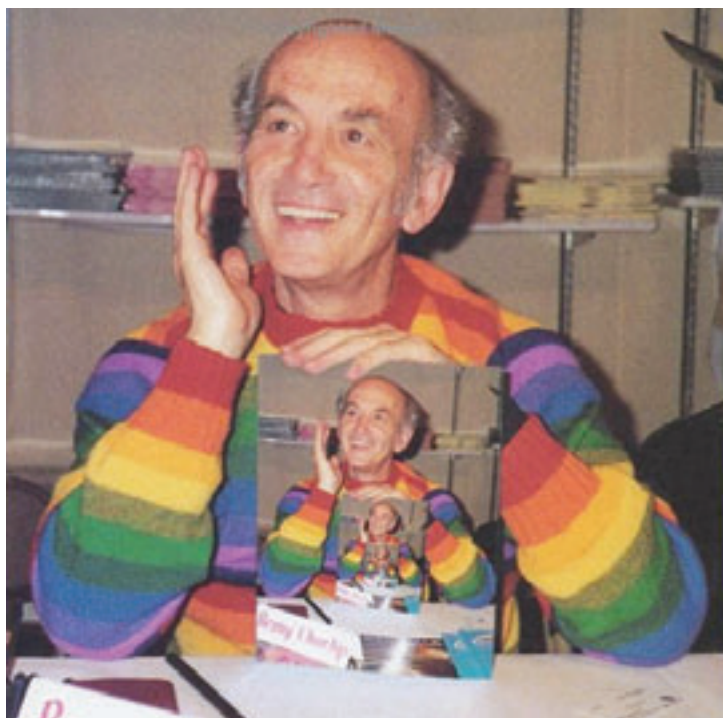
ETHICS HAS A WINNER

The unexpected star of the Mirkarimi hearings, by many accounts, was the Ethics Committee Chair, Benedict Hur. A partner in the law firm of Kecker and Van Nest, Hur ran the contentious hearings in a professional and effective manner, forced the Mayor's Office to stick to the evidence — and in the end, voted (alone) against the motion to remove Mirkarimi, warning of a dangerous precedent for mayoral power. Until now, the appointee of Assessor Phil Ting has been fairly low profile on what has not been an activist city agency. But maybe he has a political future.



GOODBYE, REMY

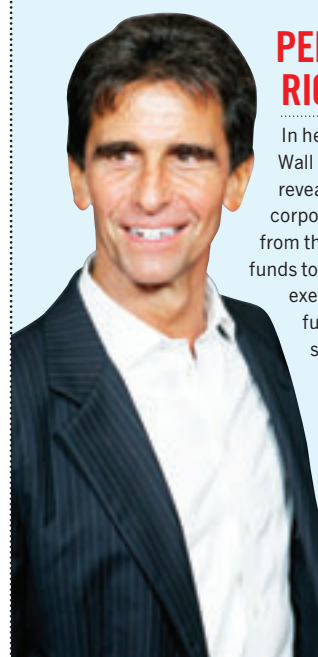
Hard to believe that Remy Charlip's poetic voice has been silenced. Surrounded by his "children," he died August 14 at the Zen Center Hospice in San Francisco. The originality of his creative vision — as a dancer-choreographer and writer-illustrator — made him a giant. We'll remember him also for his unfailing gentleness, generosity, and jaunty yellow hat.



WHAT'S UP WITH FIONA MA?

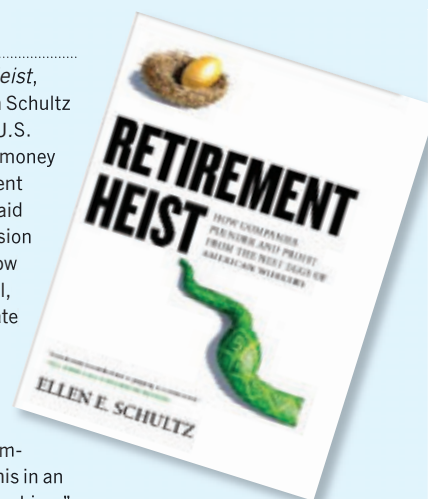


The San Francisco Assembly member was the only member of the local delegation, and one of a few Democrats, to vote against an incredibly humane and decent measure that modifies life without parole sentences for juveniles. State Sen. Leland Yee authored the bill, SB 9, which affects only about 300 prisoners, some of then facing life for crimes committed at 15 or 16. Yee, a professional child psychologist, notes that teenage brains haven't fully developed; a life sentence without parole is just crazy. The bill passed out of the Assembly with the narrowest of margins, 41-34. Why did Ma vote no? We've called and emailed her, but she hasn't responded.



PENSIONS OF THE RICH AND FAMOUS

In her 2011 book *Retirement Heist*, Wall Street Journal reporter Ellen Schultz reveals that some of the biggest U.S. corporations shifted vast sums of money from the general employee retirement funds to funds for a handful of top-paid executives — then said the pension funds couldn't cover costs. Now state Sen Mark Leno has a bill, SB 1208, that would mandate corporations in California disclose the full costs of top executive retirement packages — and Leno told us, "the business community is united to kill this in an uncommonly powerful fashion." What do you suppose it is they don't want us to know?



POLITICAL ALERTS

FRIDAY 24

HEAL THE STREETS GRADUATION CELEBRATION

Nile Hall, Preservation Park, 668 13th St., Oakl; www.ellabakercenter.org. 5-7pm, free. "If we truly want to address violence, we must engage youth impacted by it so they can heal, have positive alternatives, and take action." That's the philosophy of the Ella Baker Center's Heal the Streets program, where young people spend 10 months in theater workshops and conversation, coming up with practical and creative ideas. Friday, the young people will be graduating from the program, presenting their theater piece and their findings. Come celebrate with them.

SATURDAY 25

AMERICAN INDIAN MARKET AND POW WOWO

56 Julian, SF; www.friendshiphousesf.org. 10am-6pm, free. This eighth annual street festival features a pow wow, dance, hand drum contest, dance contest (both with cash prizes), and vendor booths with arts and crafts and food. In 1953, Congress passed a resolution to seize more than a million acres of American Indian land. That resulted in massive displacement and movement of Native Americans to major cities, including the Bay Area. To provide support and a community center, Friendship House was founded in San Francisco. Now, it still provides several programs, including this annual street festival.

SUNDAY 26

NATIONAL DAY OF ACTION FOR WOMEN'S RIGHTS

24th St. and Mission, SF; www.defend-womensright.org. 12pm, free. On this day in 1920, the 19th Amendment passed, finally ending the policy denying women the right to vote. This year, as attacks on women spread throughout the country. The day before the Republican and Democratic national conventions, protests will be held in several cities nationwide to show that the people will not tolerate attacks on reproductive rights. Women Organized to Resist and Defend asked dozens of women why they will be marching, and the answers, shown in photos on their website, range from "to shut down sexual assault" to "women's health is not secondary" to "ICE and homeland security perpetuate violence against women."



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EDITOR AT LARGE BRUCE B. BRUGMANN

CONTRIBUTING EDITORS KIMBERLY CHUN, SUSAN

GERHARD, JOHNNY RAY HUSTON, LYNN RAPOPORT,

PAUL REIDINGER, J.H. TOMPKINS

CONTRIBUTING WRITERS CHRIS ALBON, ROBERT

AVILA, DAVID BACON, GARRETT CAPLES, MICHELLE

DEVEREAUX, CAMPER ENGLISH, RITA FELCIANO,

PETER GALVIN, NICOLE GLUCKSTERN, MAX

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ART

ART DIRECTOR BROOKE ROBERTSON

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PHOTOGRAPHY, PAT MAZZERA, RORY MCNAMARA,

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THE SAN FRANCISCO BAY GUARDIAN

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ON THE BLOGS

- POLITICS**
Tim Redmond contemplates the future of robot labor
- The Ethics Commission recommends Mirakarimi's removal, but what will be the Board of Supervisors' final word on the matter?
- The People's Library keeps the information flowing — despite police crackdowns — in East Oakland

NOISE

Must-see concerts this week: Slow Club, Night Beats, Eleni Mandell



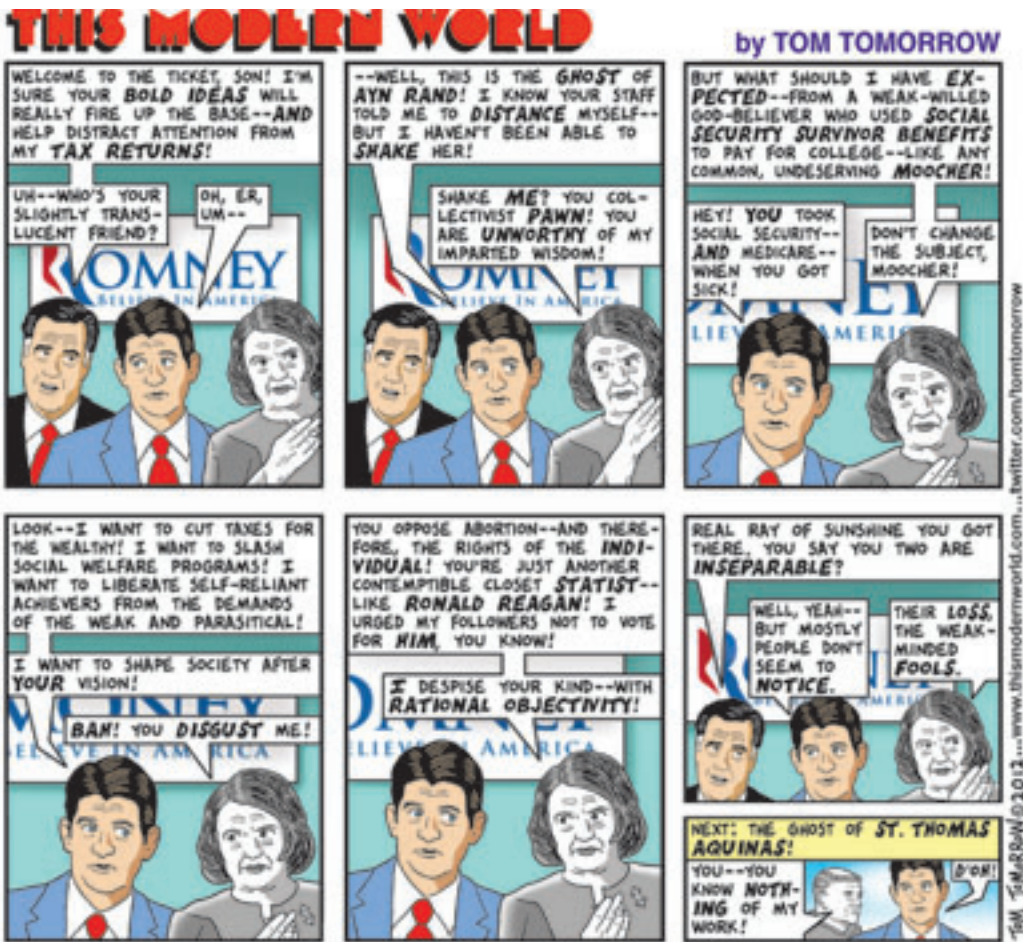
Missed KISS? Get your pancake makeup fix with Dillon Donovan's shots from the concert

PIXEL VISION

- New pop-up bike travel agency is a sure cure for your seasonal affective disorder
- Remembering Remy Charlip
- The Performant talks to the curators of SF's most innovative performance spaces

SEX SF

Enter the abyss: A gallery of vaginas drawn by gay men



THE DEATH PENALTY DOESN'T WORK

BY STEVE FAJARDO

OPINION As a retired police officer, I believe deeply in safety and justice. As a father and a person who has devoted more than 30 years to working with young people, I know what our kids need to become positive members of our communities. I've seen the changes that come from resources, attention and education. I've seen it as a precinct service officer in East Harlem, New York and as a police officer and lieutenant for the Oakland Unified School District.

I can no longer stand by while we tell young people that we care about them while simultaneously undermining their future and safety with poor use of our resources. I can't stay silent as we talk about tough times and budget cuts, but spend billions on death-row inmates who will actually die in prison of illness or old age instead of execution.

It's not right, and it's not effective. In these hard times we have very limited funds and the way we spend them affects

our communities and shows our true priorities.

California's death penalty is suffocating our resources. A June, 2011 study by former death penalty prosecutor and federal judge Arthur L. Alarcón and law professor Paula Mitchell found that California has spent \$4 billion dollars on the death penalty since 1978 and that death-penalty trials are 20 times more expensive than trials seeking a sentence of life in prison without possibility of parole.

That money is wasted, because the system is so dysfunctional that those death-row inmates actually end up serving the equivalent of life without the possibility of parole anyway. California is on track to spend \$1 billion in the next five years on the death penalty. All of this while risking the execution of an innocent person.

These irresponsible budget choices are also risking the safety of California families. We should be funding what makes us safer. Despite a horrific unsolved murder rate of 46 percent, we fire homicide inves-

tigators and take police off the streets. Even though a shocking 56 percent of reported rapes go unsolved, rape kits all over the state remain untested on shelves because of a lack of funding.

We also undermine crime prevention by firing teachers and taking away violence intervention programs — two things I know for sure keep kids out of a life of crime.

Proposition 34 will help us put our priorities into action by replacing the death penalty with life in prison without the possibility of parole. That will save California \$130 million dollars a year. Prop. 34 redirects a portion of those savings for three years to solve open murder and rape cases.

I can tell you from my career in law enforcement — lifetime incarceration in a prison with no chance of parole is real punishment. It is harsh. Convicted inmates will be required to work and pay restitution like other inmates. It also means if they are innocent, as 140 death row

CONTINUES ON PAGE 14 >>

MONEY FOR SF'S PUBLIC SCHOOLS

EDITORIAL The first day of public school in San Francisco is also the opening of fund-raising season for thousands of parents, who spend a tremendous amount of time every year trying to come up with the money to keep desperately underfunded schools operating with reasonable facilities and staff. Much of the enrichment available at public schools, and some of the basics — whether it's second-language teachers, libraries, supplies, or class-size reduction — is supported by the money parents bring in from car washes, direct appeals, special events, and yes, bake sales.

It's a disgraceful state of affairs, forced on the city by the utter failure of the state of California to pay for public education. And it brings up another serious problem that adds to the achievement gap and educational inequality.

Not all parent groups are equally able to bring in outside resources. Parent groups at some of the most popular and successful schools raise hundreds of thousands of dollars a year; some at struggling schools barely raise anything. Schools with wealthy parents who have contacts in the philanthropic world and spare time to stage events do well; schools with more low-income families and parents who work two jobs to pay the rent suffer.

It makes an unfair system even worse — and there's no easy solution. The district ought to mandate that the big fundraisers share a small percentage of their money with other schools, but parents would rebel (and it would be hard to manage and enforce.)

All of this would be a lot easier, of course, if the fundraising pot were larger — but for the most part, local businesses, particularly the new tech entrepreneurs, have been astonishingly stingy when it comes to helping the public schools.

CONTINUES ON PAGE 14 >>

2012
COMEDY SAVES THE DAY (AGAIN).



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9:30PM: Moosehead & Five Deadly Improvisors (SF)

FRIDAY AUGUST 24th
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8:00PM: Bootsy w/Razowsky & Hamilton (LA)
10:00PM: Kind Strangers (LA) & Improv Jones (RI)

SATURDAY AUGUST 25th
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9:00PM: Messing w/a Friend (CHI)
10:00PM: The Freeze (SF)
11:00PM: Game Island w/Ron West

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Man Ray (1890-1976), *Larmes (Glass Tears)*, 1933.
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Cindy Sherman, Untitled #193, 1989; Courtesy the artist and Metro Pictures, New York; © 2012 Cindy Sherman
Cindy Sherman is organized by The Museum of Modern Art, New York.

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NEWS

FULL CIRCLE

After months of discussion and faulty charges, the case against Ross Mirkarimi comes down to the initial act — and how broadly to define ‘official misconduct’

BY STEVEN T. JONES

steve@sfbg.com

When Mayor Ed Lee suspended Sheriff Ross Mirkarimi in March, he publicly took the position that it was an act of official misconduct when Mirkarimi grabbed his wife's arm during a Dec. 31 argument, subsequently pleaded guilty to false imprisonment, and was placed on probation for three years.

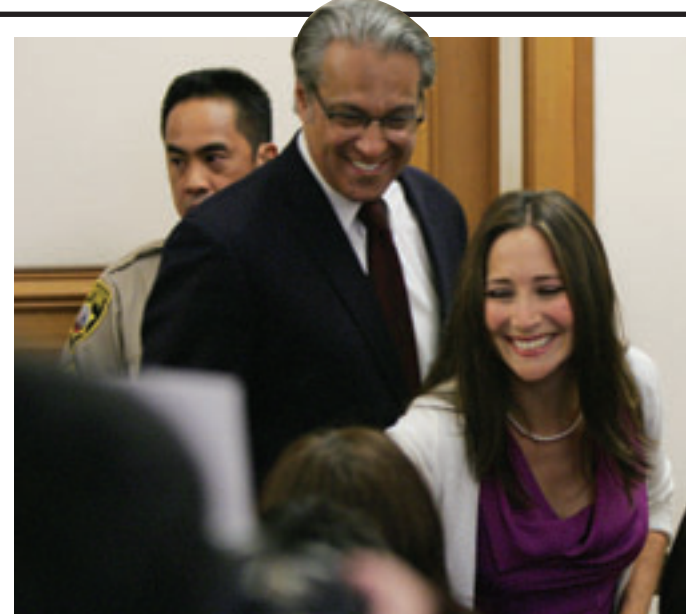
Lee and his allies said that under those conditions, Mirkarimi could no longer effectively function as the city's top elected law enforcement officer and that his actions clearly violated the City Charter's ban on “conduct that falls below the standard of decency, good faith and right action impliedly required of all public officers.”

The City Attorney's Office, through deputies Peter Keith and Sherri Kaiser, has maintained that position throughout the investigation and Ethics Commission proceedings over the last five months. On Aug. 16, on a 4-1 vote, the commission agreed and recommend the Board of Supervisors find its former colleague guilty of official misconduct, which would almost certainly result in his removal from office.

But that simple set of facts and interpretations belies the ugly spectacle that Lee and the City Attorney's Office actually decided to create — at great cost to taxpayers, Mirkarimi's reputation, and the public's faith in the proceedings — over the last five months.

Instead of sticking by their initial position, Lee and his attorneys decided to pile on a long list of other official misconduct charges: dissuading witnesses to his crime, impeding a police investigation, abusing his authority in several

ROSS MIRKARIMI AND ELIANA LOPEZ (LEFT) GREET SUPPORTERS AS THEY ARRIVE AT THE LAST ETHICS COMMISSION HEARING.



ways, engaging in a pattern of abuse of women, refusing to cooperate with a city investigation, lying to officers in a scheme to keep a gun, and other charges.

Almost all of those accusations were included in the original written charges that Lee filed on March 21 — before the city had actually begun its investigation to learn whether there was any evidence to support them. Keith and Kaiser continued to make all those accusations right up until the end.

When the Ethics Commission finally deliberated on Aug. 16, going through each of the main factual allegations against Mirkarimi, one by one, it unanimously agreed that there wasn't enough evidence to support any of those other charges, even using the “preponderance of evidence” standard that is lower than the “beyond reasonable doubt” standard used in criminal cases.

So in the end, the case against Mirkarimi ended at the same place where it began: with the question of whether pleading guilty to a misdemeanor act of domestic violence warrants the removal of an elected official. But the implications and repercussions of what has transpired over these last five months could be felt for many years, in ways that it's impossible to predict today.

WHAT IS OFFICIAL MISCONDUCT?

With very few legal precedents to guide them, the commissioners spent most of the nine-hour hearing on Aug. 16 wrestling with how to interpret the city's untested new official misconduct language, how directly the wrongful behavior must relate to the office, and whether broadly interpreting those two issues gives too much power to the mayor.

Underlying that discussion is the question of whether the statute and the city's interpretation of it will eventually be struck down as unconstitutionally vague by the courts, which Mirkarimi will likely turn to if the board removes him from office. But the commission pointedly refused to enter that debate, with Commissioner Jamiene Studley saying, “I don't think determining constitutionality is what I signed on for as a commissioner.”

Chair Benedict Hur, the sole dissenter in recommending a finding of official misconduct, expressed far more concern about the precedent they were setting than with the fate of Mirkarimi, whose actions he strongly condemned as “clearly wrongful and unlawful.”

“There has to be a direct relationship of the behavior to the office held,” Hur said. “If we don't find a nexus, we are opening this provision up to abuse down the road.”

Commissioner Paul Renne led the charge in interpreting misconduct in the broadest possible way, arguing it didn't even have to be related to his official duties. “There's nothing in that clause that says the misconduct has to relate to the office,” Renne said.

But Hur called that a “dangerous precedent,” saying he has “grave concerns” about how such a broad interpretation could be applied in the future. “I have a lot of concerns about where you draw the line if you don't relate it to official duties,” he said.

For example, could members of the Board of Supervisors be removed after getting arrested at demonstrations — as has happened many times before in connections with labor and other disputes — or even for using colorful language with constituents or colleagues that might violate a future

DEPUTY CITY ATTORNEY PETER KEITH (RIGHT) DELIVERED A CLOSING STATEMENT THAT INCLUDED UNSUPPORTED ACCUSATIONS.



PHOTOS BY MIKE KOZMINSKI/NEWSPAPER CO.

mayor's "standard of decency?"

Mirkarimi attorney Shepherd Kopp said there's a good reason why recall is the preferred means of removing an elected officials accused of wrongdoing, calling the charter "an imperfect document" that can't cover all circumstances — indeed, it doesn't allow for the removal of mayors, even those who commit serious crimes — noting that "this is a rarely brought proceeding and it can have the effect of contravening the will of the electorate."

"These proceedings," Kopp said, "are far too susceptible to the vagaries of politics."

THE PILE-ON

Lee's decision to overcharge Mirkarimi could be a costly one. The City Attorney's Office won't release expenses associated with ongoing legal actions like this one, but most indications are that it will run into the millions of dollars, perhaps many millions depending on how Mirkarimi fares in the courts if he is removed and challenges the city's actions.

According to the City Attorney's Office, the official misconduct proceedings against former Sup. Ed Jew in 2007 cost the city \$381,505 in legal fees, but that was a relatively short and simple proceeding, with just one Ethics Commission hearing and couple of state court appearances before the case was settled.

By contrast, the case against Mirkarimi has already entailed five months of detailed exchanges between the two sides' attorneys, covering a wide array of legal issues, and months-long investigations of matters only tangentially related to the core charge. The city has paid out money for expert witness. Mayor Lee cast a wide net to catch the fish that he had already hooked

before setting out to sea.

Even if the Jew case had played out to completion, it would likely have cost just a fraction of what Mirkarimi's will, for a simple reason: Mayor Lee acted quickly and brought a broad array of charges before investigating them. Then-Mayor Gavin Newsom investigated whether Jew really lived in the city and then brought just that narrow charge.

The simple residency question was enough to warrant Jew's removal, and Newsom didn't even need to get into the far more serious corruption charges related to Jew being caught with \$80,000 in marked bills as part of an FBI extortion sting, for which Jew is still serving a five-year term in federal prison.

Lee has refused to justify his decision to pile on the charges and introduce defamatory declarations unsupported by direct evidence, such as the long declaration of key witness Ivory Madison, most of which was stricken from the record after Renne called it "clearly hearsay, clearly having the intention of poisoning the well" and said "a first-year lawyer should know that much of it is inadmissible and it should not have been given to us."

Even though Keith apologized to Renne and the commission, Lee and his lawyers continued to defend much of that declaration and use it as the basis for many of their most incredible accusations.

"You received a great deal of evidence, most of it from the mayor and most of it unchallenged," Keith said in his closing statement, glossing over the multitude of challenges and the fact that most evidence doesn't support the city's charges.

Mayoral Press Secretary Christine Falvey wouldn't address a list of Guardian questions about overcharging the case and continuing to rely on discredited evidence. Instead, the Mayor's Office stands by this Aug. 16 prepared statement: "I am pleased that the members of the Ethics Commission, following a careful review of the evidence, and in the face of a sustained campaign to distract and misdirect them from the facts, agreed with me that Ross Mirkarimi's actions constitute official misconduct and fall below the ethical conduct we expect of the sheriff."

City Attorney's Office spokesperson Matt Dorsey said his office also stands by the process: "We respect Ethics Commissioners' differing opinions about the remaining counts. But nothing about the commission's conclusions would

CONTINUES ON PAGE 10 >>

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NEWS

CONT>>

cause us to pursue these charges of official misconduct differently if we had to do it over again."

But Mirkarimi's team says it is Lee who has repeatedly sought to distract and misdirect the public, whether through unsubstantiated claims in his charging documents or Lee's public statements that Mirkarimi "beats his wife" and

who works in the city's public health clinic and said these resources could be better applied to help the "seriously abused women" she works with. Barros called the city's case "a political witch hunt."

"I think Mayor Lee has overstepped his boundaries and I think you should find that as well," said Pedro Fernandez, a private investigator and former San Francisco Police officer.

David Elliott Lewis, a member of the city's Mental Health Board, noted that the Sheriff's Department has no civilian oversight, making the role of an elected sheriff who is progressive and independent of the city's good-old-boy police culture all the more important. "Those who claim otherwise are really politically motivated," he said.

One issue left unresolved by the Ethics Commission is whether Mirkarimi should be removed even though the case against him was substantially whittled down. In fact, several commissioners indicated during the hearing that they thought the findings and punishment were separate issues.

"Do you agree that it is a two-step process we have to deal with?" Renne asked Keith, referring to the official misconduct finding and whether Lee abused his discretion by removing Mirkarimi.

"There is a determination of, are the consequences appropriate to the wrongful action," Keith replied.

But later, when attorney Scott Emblidge — who is volunteering his legal services to both the Ethics Commission and Board of Supervisors on this case — offered his interpretation that the charter language requires removal of officials found to have committed official misconduct, the commission accepted that and opted not to consider recommending a lesser punishment to the Board of Supervisors.

Mirkarimi's team objected to the commission's rewriting of new charges based on its evidentiary findings, and things got so confusing by the end that the commission decided to meet one more time in early September to finalize its recommendation.

So the case probably won't get to the board until mid-September. Nine votes are required to remove Mirkarimi and the charter requires the board act within 30 days, meaning that final vote will be just a few weeks before the Nov. 6 election, timing that will only increase perceptions that politics will largely determine its outcome. **SFBG**

"WE ARE OPENING THIS PROVISION UP TO ABUSE DOWN THE ROAD."

BENEDICT HUR
CHAIR, ETHICS COMMISSION

other comments that blow a single arm-grab out of proportion.

"What the commission has effectively done is agreed with us that's the only issue," Mirkarimi attorney David Waggoner told reporters after the hearing, noting that he had offered to stipulate to those facts from the beginning and avoid a prosecution that his closing brief deemed "a dog and pony show." Mirkarimi also told reporters that "the piling on of these charges has weighted us down" and complicated his defense. He added, "I leave this process concerned that the will of the voters is being undermined."

THE PRICE OF OVERKILL

Perhaps it was understandable for the city to use over-the-top tactics on Mirkarimi, who has certainly been weakened by proceedings that generated reams of fodder to be used against him in future elections if he survives the board's removal vote. But the tactic also seems to have hardened the stance of Mirkarimi's supporters and fed their conviction that this was a politically motivated prosecution and misuse of public resources.

During more than three hours of public testimony on Aug. 16, with each speaker strictly limited to less than two minutes each, speakers overwhelmingly favored Mirkarimi and condemned the city case as overkill.

"Some of the things done in this case, and the levels this has gone to, is outrageous," said Brenda Barros,



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BY Yael Chanoff

yael@sfbg.com

In the next few months, San Francisco will lose some of its most beloved urban farms.

The City Hall victory garden is now reduced to dirt. The grants that kept afloat Quesada Gardens Initiative, which creates community gardens in Bayview, were temporary and are now drying up. Kezar Gardens, funded by the Haight Asbury Neighborhood Council recycling center, is facing eviction by the city.

Time is up for Hayes Valley Farm, on the old freeway ramp, where developers are now ready to build condos.

The Catholic Church has also announced that it wants to build on the land that the Free Farm uses at Turk and Gough.

"There's the old joke about developers," said Antonia Roman-Alcalá, co-founder of Alemany Farm and the San Francisco Urban Agriculture Alliance. "God must be a developer, because they always seem to get their way."

At the same time, new urban agriculture projects have sprung up across San Francisco. Legislation authored by Sup. David Chiu will create a city Urban Agriculture Program, with the goal of coordinating efforts throughout the city.

So is the movement to grow food in the city progressing? It's a tricky question that gets down to one of the oldest conflicts in San Francisco: The best use of scarce, expensive land.

THE VALUE OF FARMING

The San Francisco Planning and Urban Research Association lauds the value of community gardens. An April 2012 SPUR report notes that urban agriculture connects people "to the broader food system, offers open space and recreation, provides hands-on education, presents new and untested business opportunities, and builds community."

According to the report, the city had "nearly 100 gardens and farms on both public and private land (not including school gardens)," two dozen of which started in the past four years.

But that's nowhere near enough for the demand. "The last time waiting lists were surveyed, there were over 550 people waiting," Eli Zigas, Food Systems and Urban Agriculture Program Manager at SPUR, told us. "That



FARMVILLE, FOR REAL

Is there a future for urban agriculture in San Francisco?

likely underrepresents demand because some people who are interested haven't put their name down."

Changes in zoning last year, and the recent ordinance to create the Urban Agriculture Program, show a measure of city support for urban farming and gardening.

"We have one of the most permissive zoning codes for urban agriculture that I know of in the country," said Zigas.

One zoning change from 2011 makes it explicit that community gardens and farms less than one acre in size are welcome anywhere in the city, and that projects on larger plots of land are allowed in certain non-residential districts.

More recent legislation is meant to streamline the process of starting to grow food in the city. Applying to use empty public land for a garden can be an arduous process, and every public agency has a different approach. The hoops to jump through for land owned by the Police Department, for example, are entirely different than what the Public Utilities Commission requires. A new Urban Agriculture Program would coordinate efforts.

"The idea is to create a new program that will serve as the main point of entry. Whether

it will be managed by existing agency or nonprofit is to be determined," said Zigas.

If the timeline laid out in the ordinance is followed, the plan will be implemented by Jan. 1, 2014.

By then, if all goes according to plan, no San Franciscan looking to garden will wait more than a year for access to a community garden plot.

NO NEW LAND

Roman-Alcalá said that efforts to clear the way for urban agriculture are much less controversial than for affordable housing and other tenets of anti-gentrification. But for all the good the latest legislation does, it doesn't secure a single square foot of land for urban agriculture.

"If you look at the language, there's nowhere in it that mandates or prioritizes urban agriculture on any site," said Roman-Alcalá. "The closest thing is a call for an audit of city-owned rooftops. That's the closest it comes to changing land use."

And it won't be easy. "No matter how much support there is for urban agriculture, in the end, developers and their ability to make money is going to be prioritized," he said. "The only way to really challenge that right now is

cultural. Social change is not an event but a process."

Janelle Fitzpatrick, a member of the Hayes Valley Farm Resource Council and a neighborhood resident who has been volunteering at the farm since it started, is committed to that process.

"Hayes Valley Farm proves that when the city, developers, and communities come together, urban agriculture projects can be successful," Fitzpatrick said. She and dozens of other volunteers created the farm, which is now lush with food crops, flowers, and trees. The farm has a bee colony, a seed library, and a green house. It offers yoga and urban permaculture classes.

Hayes Valley Farm started on land that used to be ramps to the Central Freeway before that section was damaged in the Loma Prieta earthquake. The land under the freeway was toxic, but volunteers spent six months layering mulch and cardboard and planting fava beans to create soil. It took less than a year to create a productive farm on a lot that had been vacant and overgrown for nearly two decades.

"We're producing food, we're producing community, we're producing education," said Zoey Kroll, another volunteer and resource council member.

When they vacate their land in the winter, many Hayes Valley Farm team members will already be knee deep in new urban agriculture projects. These include Bloom Justice, a flower farm in the Lower Haight that Kroll says will teach job skills like forestry and landscaping. The farm has also built a relationship with Hunters Point Family, working together to offer organic gardening and produce at Adam Rogers Community Garden and Double Rock community gardens at the Alice Griffith Housing Development.

As for the loss of the current site, Kroll says, "It's an exercise in detachment." Change in landscapes and ownership is part of urban life, she said — "We're a city of renters."

We're also a city of very limited land. "Securing permanent public land for urban agriculture would be challenging," said Kevin Bayuk, an instructor at the Urban Permaculture Institute. "And securing long-term tenure on anything significant, an acre or more of land in San Francisco, if it were on private land, would be cost prohibitive."

Of the city's three largest farms, only Alemany Farm seems secure in its future. The farm is on Recreation and Parks Department land, and has been working with the department since 2005 to create a somewhat autonomous governance structure.

Community gardens on Rec-Park land are subject to a 60-page rulebook, and according to Roman-Alcalá, Alemany Farm's operations were restricted by the rules.

Last week, the group's plan to be reclassified as a farm instead of a garden was approved, eliminating some of the rules and creating an advisory council of community stakeholders that will exert decision making power over the farm, although Rec-Park still has ultimate authority.

"Now it's more secure," said Roman-Alcalá. "We've finally reached this point where the city acknowledges it as a food production site."

"I think the urban agriculture movement is still growing and burgeoning in the grassroots sense," said Bayuk. "And I think some of the grassroots growth is reflected in the policy and code changes."

"I'm optimistic for the idea of people putting land into productive use to meet human needs and be a benefit of all life." **SFBG**



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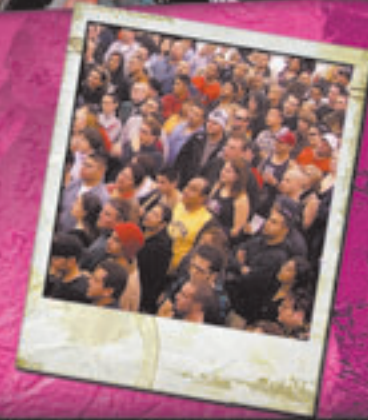


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EDITORIALS

MONEY FOR SF'S PUBLIC SCHOOLS CONT>>

Yeah, there are some examples of companies that make important donations — but overall, San Francisco ranks very low on national surveys of business investment in public education.

A glaring example: When Twitter won a lucrative tax break to move into an office building on Market Street, helping out the public schools wasn't even part of the deal.

There are so many ways to help. A two-year-old group called Edmatch SF lets donors match the money parents raise at some schools — and the distributes that cash to all the school site councils around the district. It's a step in the right direction. The San Francisco School Alliance is a clearinghouse for contributions.

Look: We don't think corporate cash, or private donations, or any sort of charity is the answer to the school funding crisis. It's a public-sector issue, and should be solved by raising taxes to an adequate level to pay for quality education for all California students.

But that said, the city ought to make it clear: Any rich corporation that gets a tax break, or a zoning favor, or any other goodie from City Hall ought to be giving back to the community — and ought to start with the public schools. (We're not talking about the "Twitter gymnasium" either — school contributions ought to be no-strings-attached.)

Everyone wants to keep families in San Francisco. Everyone seems to agree that public education is crucial to the city's future. And yet, the schools are still selling two-buck brownies to buy papers and pencils.

Tweet that. **SFBG**

THE DEATH PENALTY DOESN'T WORK CONT>>

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Steve Fajardo is a retired police officer.

HERBWISE

WISE MAN: AUTHOR DOUG FINE

DRUG PEACE

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE Author Doug Fine's last book, *Farewell, My Subaru*, is about the year he moved to a secluded New Mexico farm and attempted to live without petroleum. He's just as creative about advocating against the War on Drugs as he is against fossil fuel dependency — for his new book *Too High To Fail: Cannabis and the New Green Economic Revolution* Fine spent a cannabis season living in a Mendocino grow town. He's been getting love from his recent appearance on *Conan*, but we caught up with him via email for some real talk while he was en route from his home, a.k.a. the Funky Butte Ranch, "hurtling toward live events in Colorado in an '87 RV." He'll be in town this week doing readings, so read up here and bring him questions at his Booksmith reading on Wed/22 and his event for cannabis patients at Harborside Health Center on Fri/24.

SFBG: What are you adding to the discussion on cannabis legalization with Too High To Fail?

Doug Fine: I relocated to Mendocino County, and for 10 months covered the county's successful efforts to permit sustainable cannabis farmers. I followed one flower named Lucille — for reasons that have to do with the neighbor of a farmer I followed — from farm to liver cancer battler.

Mendocino's "zip-tie" [cannabis farm permit] program was so successful in 2011 that it was about to be emulated in several other counties in the Emerald Triangle. With 100 tax-paying American small farmers coming above ground to declare themselves legitimate, the county raised \$600,000 and saved seven deputy sheriff positions. The practitioners of a profession that generates 80 percent of the county's revenue could now be part of society. Then, just before harvest, the DEA raided the most prominent zip-tie farmer, and the US Attorney threatened the

county Board of Supervisors with arrest if they didn't effectively cancel the program. Which they did.

SFBG: Would you say you have a different writing style than others who have tackled the War on Drugs?

DF: It's kind of comedic investigative journalism. Since I don't only want to preach to the converted on any issue, I think the humor draws people in as they see I'm a regular guy, a dad, an American, and not some kind of radical pushing an agenda. I try to laugh my way to the truth.

SFBG: In your opinion, why isn't cannabis legal today?

DF: Pat Robertson wants to end the Drug War, my cowboy hat-wearing senior ladies at the post office in my New Mexico canyon want to end it. Everyone's ready except Congress. Even a DEA spokesman said when I asked why the Zip-tied farmer was raided, "If you don't like the Controlled Substances Act ask Congress to change it." And it's up to us as voters to do just that: get cannabis out of the CSA and allow states to regulate it like alcohol. It's win-win: a \$30 billion infusion into the economy annually that will cripple the cartels.

SFBG: Do you smoke weed?

DF: I have used it. I think it's a good plant. My general take on it is a spiritual one. The Bible isn't vague on this. It's in Genesis, not buried way back in Numbers. Chapter 1, Verse 29 says: "You shall have all the plants and seed-bearing herbs to use." Not "unless one day Richard Nixon decides he doesn't like one of them."

SFBG: I hear you live with goats?

DF: Yep, I generally see as many goats on a given day as I do humans. I meditate with my goats and live on their yogurt, cheese, and, most importantly, their honey-cardamom ice cream. **SFBG**

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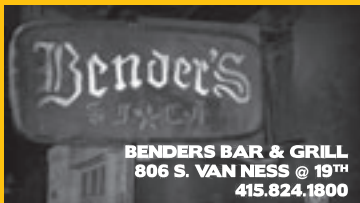
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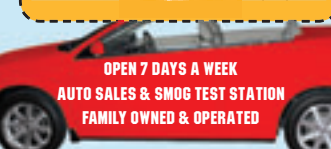
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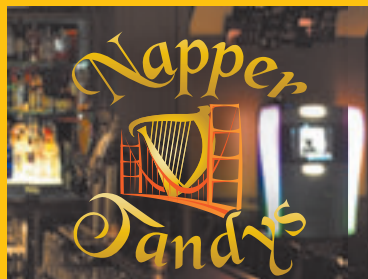
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FOOD + DRINK

BACK TO THE FUTURE

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Despite its Future Bars group provenance, Tradition is not Bourbon and Branch part two. Although I continue to bring visitors and locals who've never been to the still-magical, speakeasy-like B and B, Tradition is a more relaxed entrant in the Future line-up, which also includes Wilson and Wilson, Rickhouse, Swig, and Local Edition.

I've been to Tradition multiple times since its June opening. Part of me misses the divey fun (and cheesy movie nights — *Top Gun!* Tony Scott, RIP) of the former Mr. Lew's Win-Win Bar and Grand Sazerac Emporium. The location is unrecognizable from those days. Yet I'm a fan of the dramatically altered, high-ceilinged space with numerous areas to enjoy a drink: small upstairs bar overlooking the action (dedicated to house blends and barrel-aged spirits), giant, rectangular center bar where you can sit or stand, in a cozy back nook reminiscent of an English pub, or in one of eight "snugs," which are essentially booths (reserve ahead). Each booth varies in size, seating two to eight, themed along with a visually striking artistic menu: New Orleans, Prohibition, Tiki, American dive bar, English, Irish, Scottish, and Grand Hotel. Themes are established with vintage ads, signs, and barware in each booth.

Impressively, owner Brian Sheehy and beverage director Ian Scalzo created an extensive house-blended and barrel-aged spirits program. They are storing and experimenting with countless barrels, grouped by spirits from gin to whiskey. Options imaginatively run the gamut, while menu tasting notes appeal to spirits geeks or help narrow down options served neat or on the rocks. One could sip Four Roses bourbon finished in Pinot Noir wine casks or Four Roses Single Barrel in apple brandy casks. Russell's Rye in a Green Chartreuse cask thoroughly

A SAZERAC AT NEW BAR TRADITION, WHICH BOASTS SEVERAL THEMED "SNUGS." GUARDIAN PHOTO BY VIRGINIA MILLER



intrigued me though I didn't get as much herbal emphasis as I was hoping for from the Chartreuse.

My beloved Redbreast 12-year Irish Whiskey (cask strength) is poured from a barrel washed with Guinness. Flor de Cana rum is finished in a sweet vermouth barrel, an "Autumn Blend" of bourbon and apple brandy in an Arabica coffee cask, Auchentoshan 12-year Scotch in a puer tea cask — combinations are fascinating. I have not seen the likes of this in any city... yet. There are likely to be many imitators forthcoming.

Each themed cocktail menu also includes a couple beers in keeping with categories from English to Irish, all of it generally unfussy. With so many cocktails and barrel-aged spirits, some fare better than others. Pitchers and volcano bowls are ideal for groups, although those craving more intricate sips might steer clear, as these either get watered down quickly or aren't as nuanced as individual drinks.

After sampling more than 30 drinks in my visits, my barrel favorite is Espolon Reposado tequila finished in an arabica coffee cask. Coffee and tequila impart a chocolate-orange spirit with notes of cedar, slate, citrus — a fascinating tippie. On the cocktail side, I'm most smitten with Kona Kope (\$9) in the exotic-Tiki category. Diplomático Reserva Exclusiva and barrel-aged spiced rums intermingle with coffee syrup, a touch of coconut cream, and barrel-aged Angostura for a lively bit of elegance, bracing with coffee and whispers of the tropics.

Multiple Sazerac variations

on the New Orleans or Speakeasy menus haven't quite gripped me. I prefer the chicory coffee sour from the former (do you see a coffee theme developing?) or a classic Hanky Panky from the latter. On the Scottish menu, Hebrides Flip (\$9) is a savory finish for those who like flips (i.e. whole egg): Black Bottle scotch, Dry Sack sherry, gomme syrup, whole egg, and a little Cynar for bitter roundness.

At Bourbon and Branch, patrons of the otherwise enchanting Library Bar in the back are limited to an abbreviated cocktail list (a downside, in my book), compared to a full menu in the front room. Similarly, walk-ins to the left side of the bar at Tradition are also offered a limited list, while those seated at the right or in snugs get the full book of options. It's therefore a good idea to make reservations — although I haven't had trouble securing a seat on weeknights without one.

Tradition adds to the excellent little cocktail district developing near Union Square, which includes Jasper's Corner Tap, Bourbon and Branch, Wilson and Wilson, and Rye), and provides a convenient Tenderloin meet-up spot with a little something for everyone, from cocktail geek to British pub fan. Despite many gems, it doesn't serve the most exquisite cocktails in town — but its unique barrel program and relaxed vibe certainly make it a downtown destination. **SFBG**

TRADITION

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BY L.E. LEONE

le.chicken.farmer@gmail.com

DISHING THE DIRT

CHEAP EATS I didn't do justice to Curry Boyzz, my new favorite restaurant, in last week's review; I realize that. I completely and utterly neglected to mention who I ate there with!

Well, Hedgehog.

Moving right along ...

Wait, there was someone else at our table, I feel certain. But Hedgehog, who is the half of our family that remembers things, is at work. She is also the half of our family that works.

With headphones on! So I am going to have to figure this out for myself, think think think ... It was somebody skinny, I'm thinking, and so probably a vegetarian. Super skinny. With dreadlocks, and wearing a kind of cardboard hat or scarf, or something. With a price tag on it.

Doh! It wasn't a vegetarian so much as a mop. Our spanking new, microfiber, swivel-headed dust mop that we'd just picked up at Cliff's Hardware. I remember now: we wedged the handle through a chair back and its green dreadlocked head kind of watched over our meal, kind of hungrily.

In fact, while Hedgehog used the bathroom, it spoke to me.

"That Tikka Masala looked pretty good," it said.

"Yeah, well," I said.

And in other news, I did a thing I haven't done since the '90s: I ate three Mission burritos in a week, and — funny thing — this was the week we were chicken-sitting in Alameda. When we are stationed in the Mission, Hedgehog and me, and our mop, we don't eat burritos.

But we were going to watch that movie in Dolores Park with some buds, so we went to Cancun first. And we were going to a baseball game in Oakland, but I was in SF for some reason, and stopped at El Toro on my way to BART.

And Papalote, on a different day, but now I'm mad at them. Hardly any meat on my carne asada burrito: for shame, considering its relative expensiveness! And it was rolled all wrong, so that, cross-sectionally, one side of the burrito was just pretty much rice, and the other side had a few fairly tasteless beans and occasional chunks of meat. Pfft.

Lucky for them, they're still

my favorite taqueria, the orange salsa's so goddamn good. I'll just never eat there again, is all.

Hedgehog's idea is to buy jars of Papalote's overpriced orange salsa to take home and put on Cancun burritos.

So you see? You see why I love that lesbian? Even though she's gluten free and dairy free, and made me eat at Radish for lunch today just because they had gluten free po-boys.

But at least she eats meat. Unlike some mops that I know.

So it shouldn't surprise longtime readers of this column that her new favorite restaurant, like mine (after all these years), is Cancun. Specifically, the one on Mission and 19th, where I gained 20-some pounds in my thirties.

But it's a 20-year tradition of mine not to review Cancun. To dwell on it, but never to actually review it. Therefore, I give you my other new favorite restaurant, Radish, the thing that finally happened across the street from the Lexington Club. Where I don't drink, 'cause I'm too old.

But on our way to Cancun, we have to walk past one or the other,

and lately it's been Radish, so's Hedgehog can look at their menu. We tried to eat there on a weekend but the line was too long.

Today (a weekday), I got the fried oyster po-boy, and it reminded me of Papalote's carne asada burrito in that there were only about four or five oysters in it. And they weren't very well battered. They just kind of crumbled.

But the bread was good! It was slathered with what they call "Cajun dirt." I'd hoped that this would be the same thing Cajuns call "dirty rice," which is chopped up giblets and liver and stuff, but no. It was reminiscent of muffuletta spread, which is more Italian than Cajun: chopped olives, onions, and lemon.

Good. But the best thing about Radish, as far as we could make out, was the homemade root chips: potato, taro, and yuca — yum! **SFBG**

RADISH

Mon-Tue 5-10pm; Wed-Thu 10am-10pm; Fri 10am-11pm; Sat 9am-11pm; Sun 9am-5pm

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AM AND SHAWN LEE
WEDNESDAY/22

WEDNESDAY 8/22

TIME STANDS STILL

The Tony-nominated (Best Play 2010) play *Time Stands Still* comes to Theatretworks Mountain View, after the hugely successful Broadway run starring Laura Linney. The play, written by Pulitzer Prize winner Donald Margulies, is the intriguing story of a couple traumatized by their work in Afghanistan — one as a photojournalist, one as a print journalist. Margulies explores how they attempt, through their professions, to bring insight into the US occupation. The central theme explored is the division between the professional and personal, and how nonexistent the line between the two can become, when a journalists' foreign correspondent work is so emotionally taxing. While the play works on a larger political scope about the implications of US foreign policy, soldiers, and civilian deaths, the perspective is told through the couple, exploring what drives them to this dangerous profession. (Shauna C. Keddy) 8pm, \$31-\$51 Mountain View Center for the Performing Arts 500 Castro, Mountain View (650)-903-6000 www.theatretworks.org

WEDNESDAY 8/22

AM AND SHAWN LEE

London-based musician-producer Shawn Lee has established himself as one of the foremost retro-futurists currently in on the scene. Recalling the prolificacy of John Zorn, the aesthetic consistency of Stereolab, and the endearingly hokey escapism

of a Martin Denny record, Lee has stumbled upon a winning balance between exotica and funk. Based in LA, indie-popster AM takes a similarly exotic approach, and having toured with Air and Caetano Veloso, he seems due for a Lee collaboration. So, things should get interesting when the two join forces on the Cafe Du Nord stage, cranking out space-age-bachelor-pad music with a singer-songwriter's touch. (Taylor Kaplan) With Nina Moschella 8pm, \$12 Cafe Du Nord 2170 Market, SF (415) 861-5016 www.cafedunord.com

THURSDAY 8/23

KOOL A.D.

Victor Vazquez, a.k.a. Kool A.D., represents one third of Das Racist, the politico-rap genius group that brought us the viral hit "Combination KFC and Taco Bell" in 2008. Though Das Racist hails from Queens, Kool A.D. grew up in San Francisco, and lately he's been getting back to hit roots on the best coast. *51*, Kool A.D.'s brand new mixtape, was recorded in Oakland and features an impressive array of local talent, including budding rap duo Main Attraktionz and longtime artist and activist Boots Riley. The lyrics, which continue Das Racist's tradition of quick



wit and scathing sociopolitical criticism, are peppered with Bay-centric references. Victor, it's good to have you back. (Haley Zaremba) With Fat Tony, Main Attraktionz, Trackademics, Kech Phrase 9pm, \$20 New Parish 579 18th St., Oakl. (510) 444-7474 www.thenewparish.com

THURSDAY 8/23

THE IGUANAS

Formed in New Orleans back in 1989, the Iguanas quickly started blending a host of musical and cultural influences, drawing inspiration from each of the members' backgrounds, ranging from Latin and Mexican sounds to the deep rooted styles of Southern blues and country, all boiled together in a rockin' gumbo befitting their adopted hometown. Their latest record, *Sin To Sin*, came out this past April, full of the same fiery spirit and attitude that kept them going even after having to leave the Big Easy for a time after Hurricane Katrina. (Sean McCourt) With Beso Negro 8pm, \$16 Great American Music Hall 859 O'Farrell, SF (415) 885-0750 www.slimspresents.com

FRIDAY 8/24

MICA SIGOURNEY'S
WORK MORE! #5

This latest iteration of the searching, always surprising drag performance event curated by VivvyAnne ForeverMORE! (drag

alter ego of artist Mica Sigourney) promises to be one of the coziest, most unusual, maybe least comfortable, maybe more exciting yet. Again blurring the line between nightlife and theater realms, this weekend's show divides the stage into quadrants, in each of which unfolds a distinct time-based performance as audiences press in and rotate through sort of haunted-house style. In addition to ForeverMORE!, the drag queens, dancers, visual artists, and



designers participating include Diamanda Callas, John Foster Cartwright, Liz Tenuto, Mona G. Hawd, Tessa Wills, and Martha T. Lipton (the failed actress). (Robert Avila) Fri/24-Sun/26, 8pm, \$15-\$20 CounterPULSE 1310 Mission Street, San Francisco (415) 626-2060 counterpulse.org

FRIDAY 8/24

CANNIBAL CORPSE

Buffalo, New York's death metal deity Cannibal Corpse is about to celebrate 25 years of brutality, and the band is gearing up for the anniversary with the Summer Slaughter tour, a



national run that includes a laundry list of some of death metal's biggest and blackest names. The tour coincides with the release of its 12th album *Torture*, a seamless continuation of the group's signature pounding cacophony and ultra-violent lyrical content. Cannibal Corpse's flair for all things horrific has lead to its music being banned in several countries throughout its career. So metal. (Zaremba) With Between the Buried and Me, The Faceless, Periphery, Veil of Maya, Job for a Cowboy, Goatwhore, Exhumed, Cerebral Bore 2:30pm, \$32.50 Fillmore 1805 Geary, SF (415) 346-6000 www.thefillmore.com

FRIDAY 8/24

THE VERY BEST

The Very Best's latest album *MTMTMK* represents the first time the band recorded as a duo, following the departure of original member, Parisian producer Etienne



TIME STANDS STILL
SEE WEDNESDAY/22



THE VERY BEST SEE FRIDAY/24

Tron. If anything, Malawian singer Esau Mwamwaya and London-based producer Johan Hugo have turned up the intensity, setting an uplifting tone throughout the album. Mwamwaya alternates between English and his native Chewan, and his ascending vocals provide a sharp contrast to Hugo's quick and bass-heavy club beats. Hugo adds in enough Afrobeat and reggae to keep listeners engaged. Renowned African musicians K'Naan, Baaba Maal and Amadou a Mariam all make supportive cameos. (Kevin Lee)

With Seye, Palner, Miles the DJ

9pm, \$15
Mezzanine
444 Jessie, SF
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www.mezzaninesf.com

SATURDAY 8/25

FOREVERLAND

Michael Jackson might be moonwalking around the giant amusement park in the sky, but Foreverland won't stop 'til we get enough. This time, SF's premiere tribute act to the King of Pop is going all out, adding a string section to its 14-piece lineup, and for good reason; this August marks not only MJ's 54th birthday, but the 25th anniversary of *Bad* (1987), as well. Ever wanted to hear "Smooth Criminal," embellished by a team of six percussionists? Or, "The Way You Make Me Feel," with the dynamics of a live band replacing the, arguably, dated '80s production sound? (Sorry, Quincy Jones.) Then, jump on it! (Kaplan)

9pm, \$22
Bimbo's 365 Club
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

SATURDAY 8/25

ROCK THE BELLS

With an impressive list of both up-and-coming acts and long prevailing hip-hop royalty, this weekend's Rock the Bells fest is bound to be a titillating conglomerate of endless styles and sounds. Look to A\$AP Rocky chanting effortless swag while transforming the typical rhythm and rhyme in to a codeine-infused fusion of his favorite regional influences. Or J Cole to worry earnestly aloud about 21st-century problems, set to 1990s jazz beats. But at the end of the night, leave it to masters like DMX and Bone Thugs-n-Harmony, who have stood the test of the Internet boom and Tumblr rap-craze, to show how certain thematic and lyrical concerns have continued to stay in focus throughout the last decade in hip-hop. (Soojin Chang)

11am, \$265 for two-day tickets
Shoreline Amphitheatre
1 Amphitheatre, Mountain View
www.rockthebells.net

SATURDAY 8/25

SLAUGHTER BY THE WATER

Looking for a real "heavy metal" festival? How about one that takes place on 33,000 tons of floating steel? Hosted by Testament's Chuck Billy, Slaughter By The Water 3 features Bay Area thrash legends Exodus, along with Autopsy, Impaled, Philm, Fog of War, Severed Fifth and more, all performing



on the USS Hornet, a World War II era aircraft carrier that is now a museum in Alameda. In addition to the Hornet's legendary combat service, it is also purportedly one of the most haunted ships in the world — will a day and night of blasting metal be enough to wake and raise the dead? Find out at one of the most unique shows to come along in some time. (Sean McCourt)

Pier Stage: noon-9pm, free
Main Stage: 5:30-12:30am, \$35-\$45
USS Hornet
707 W. Hornet Ave., Pier 3, Alameda
www.slaughterbythewater.com

SUNDAY 8/26

THEOPHILUS LONDON

The charismatic and eclectic Theophilus London gained notoriety by splicing together a few clever bootleg compilations. The Trinidad-born, New York-based emcee rhymes over Bill Withers and Kraftwerk while slipping in some original works on 2009's "This Charming



Mixtape." In last year's debut LP "Timez Are Weird These Days," (Warner Bros.) London crooned over indie pop, new wave, and electrotinged productions. Latest mixtape "Rose Island Vol. 1" sees London switch back to rhymes, while borrowing from Wang Chung, Marvin Gaye and Big Boi. Confused yet? Outside of music, London is setting

trends and foraying into fashion design. London's recently released \$360 rose-embroidered velvet slippers could describe the tastemaker himself — smooth, stylish, and perhaps just a touch showy. (Lee)

With Iams and Antwon
8pm, \$20
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

MONDAY 8/27

MAURYA KERR/ TINY PISTOL

This coming Monday at Z Space will be both depressing and exhilarating. Maurya Kerr, a 12-year Alonzo King Lines Ballet dancer whose career in 2006 prematurely ended due to injury, will present the first full evening



of her own choreography. At the same time, her concert will be the curtain call for San Francisco's long running WestWave Dance Festival, which, during its 21 years, presented 523 choreographers, 393 world premieres and 2,092 performances. Kerr, who has been choreographing around the country, made her WestWave debut last year with "Billy Tate," a finely crafted solo whose thrust strongly communicated Kerr's artistic intent. For this concert she and her nine tiny pistol dancers are preparing three works: "Buck" (2011), "Sick with Joy" (2011), and the world premiere of "FreakShow", an exploration of otherness. (Rita Felciano)

8pm, \$18-\$23
Z Space
450 Florida, SF
www.zspace.org
www.brownpapertickets.com

MONDAY 8/27

BOMB THE MUSIC INDUSTRY!

New York's Bomb the Music Industry! likes to do things its own way. Since 2004, the band has been recording its spastic ska-punk in basements and bedrooms, releasing it for free, encouraging fans to make

their own T-shirts and bring their own instruments to shows, and generally just doing its best to stir things up. Beyond the DIY charm, Bomb the Music Industry! produces some of the funniest, most poignant music you'll never hear. The songs are a little too heavy on inside jokes and the recordings a little too raw for the band to ever reach mass appeal, making it one of independent music's best-kept secrets. Sadly, being *this* underground is not exactly lucrative. The band has announced that this summer likely marks its final tour. You won't want to miss it. (Zaremba)

With Classics of Love, Street Eaters, Point of View
8:30pm, \$9
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

MONDAY 8/27

CLIPD BEAKS

Post-punk? Indie rock? Industrial? Like TV on the Radio, or Liars, Oakland's Clipd Beaks like to keep us guessing, and for that reason, they're one of the most fascinating outfits the Bay Area has to offer. Taking thorny, decidedly un-hooky hooks, and drowning them in dense layers of reverb and noise,



Clipd Beaks is much more production-focused than your average five-piece rock band. (Kaplan)

With Creepers, Feral Kizzy, Disappearing People, DJ Longhairs
9pm, \$5
Elbo Room
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www.elbo.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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FACE TIME: BARRY MCGEE'S

UNTITLED (2005) PHOTO BY MARIANO COSTA PEUSER

DON'T BLINK

Barry McGee, skywriting, burning rubber, giant birds, Jasper Johns, and other visual arts highlights.

BY MATT FISHER
arts@sfbg.com

FALL ARTS If there's such a thing as seasonal themes in the art world, then we're about to see the summer of performance art gradually give way to the autumn of geography. Look for big institutional shows and smaller gallery projects that present ideas about places and spaces. To that point, this roundup starts with two exhibits that should get you out of the city.

BARRY MCGEE

Arguably the most famous and influential visual artist to emerge from the Bay Area in the last few decades, McGee is getting the mid-career survey treatment at the Berkeley Art Museum. His activist-leaning work pulls from graffiti, comics, sign painting, and hobo art, usually in ways that interrupt and transform the spaces where they're installed. The exhibition promises a broad retrospective sampling from early work to new projects, and if for some reason you haven't already heard of Barry McGee, this is your chance to get up to speed. Through Dec. 9; bampfa.berkeley.edu

ZERO1: SEEKING SILICON VALLEY

ZERO1, the Silicon Valley-based (and funded) art and tech biennial, is curated this year to showcase international perspectives on place and placelessness in the post-Internet world. Over 150 artists from 13 countries will participate. Take heart, commute-averse, projects will be hosted at venues throughout (and in the sky above) the Bay Area. Among those, Nelly Ban Hayoun's space opera music video penned by Bruce Sterling and performed by NASA employees; ISHKY's *Pi in the Sky*, which utilizes skywriting planes to remind you of what comes after 3.14; and Rafael Lozano-Hemmer's interactive pirate radio station. Sept. 12-Dec. 8; www.zero1biennial.org

SIX LINES OF FLIGHT: SHIFTING GEOGRAPHIES IN CONTEMPORARY ART

Comparing six global cities that are important regional cultural centers but not global art commerce centers, Six Lines of Flight brings together progressive artists from San Francisco; Beirut, Lebanon; Cali, Columbia; Cluj, Romania; Ho Chi Minh City, Vietnam; and Tangier, Morocco. If it's as good as I hope, the exhibition will showcase possible models for social art making that bridge regional and transnational identities. Sept. 15-Dec. 31; www.sfmoma.org.

RE(COLLECTION)

In the wake of the March 2011 tsunami that devastated northern Japan, volunteers and cleanup work-

ers salvaged and preserved more than 750,000 family snapshots and photos, a community performance both defiant and touching. Some of those photos make up this exhibition, alongside collaborations and new work by Mark Baugh-Sasaki, Ariel Goldberg, Mayumi Hamanaka, Taro Hattori, Sean McFarland, Kari Orvik, and Kelli Yon. Sept. 12-Nov. 3; www.theintersection.org

GUY OVERFELT: BLACKLIGHT

I confess. I'm sending you on a blind date to Guy Overfelt's October show. I have no idea what he has planned, but if recent work — which usually involves burning rubber, inflating stuff, and performance — is any indicator, the 2012 SECA award-winner will not disappoint. Oct. 6-Nov. 3; www.evergoldgallery.com

THE PARADE: NATHALIE DJURBERG AND HANS BERG

Dazzling, funny, and unsettling, "The Parade" combines kaleidoscopic, person-sized bird sculptures with five stop-motion animated films by Djurberg featuring ingenious synchronized soundtracks scored by Berg. I caught this in a rush at the New Museum in New York; can't wait to spend more time with it here. Oct. 12-Jan. 27; www.ybca.org

LIAM EVERETT

Liam Everett's lovely and haunting minimal abstract paintings usually incorporate alcohol, paint, and salt to distress and age unstretched canvases, making vibrant palimpsests and riffing on color field painting and installation work. Nov. 1-Dec. 22, www.altmansiegel.com

JASPER JOHNS: SEEING WITH THE MIND'S EYE

Elder statesman of the American post-war period and pop art master sees a new major retrospective at the San Francisco Museum of Modern Art. Organized with Johns and spanning the last 60 years, this latest survey of Johns' work will include 85 paintings, works on paper, and sculptures, many of them from Bay Area collections. Nov. 3-Feb. 3; www.sfmoma.org **SFBG**



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Esperanza Spalding became the first jazz artist to win the Grammy for Best New Artist, and her latest gem, *Radio Music Society*, is a project binding her love of Brazilian music with threads of soul, gospel and R&B.

<p>9/30</p>  <p>SAXOPHONE COLOSSUS SONNY ROLLINS Davies Symphony Hall</p>	<p>10/25</p>  <p>FORRÓ PARTY! GILBERTO GIL Paramount Theatre, Oakland</p>	<p>11/9</p>  <p>SOUND GRAMMAR ORNETTE COLEMAN Davies Symphony Hall</p>
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LIVING LEGENDS & NEW DIRECTIONS

<p>BRECKER BROTHERS BAND REUNION WITH RANDY BRECKER, MIKE STERN & DAVE WECKL Friday, September 28</p> <p>MILES SMILES WALLACE RONEY, BILL EVANS, ROBBEN FORD, JOEY DEFRANCESCO, DARRYL JONES & OMAR HAKIM Saturday, September 29</p> <p>SEPTETO NACIONAL IGNACIO PIÑEIRO DE CUBA Thursday, October 4</p> <p>BRANFORD MARSALIS, SOLO Friday, October 5</p> <p>DON BYRON NEW GOSPEL QUINTET Saturday, October 6</p> <p>MONK'S BIRTHDAY: BARRY HARRIS, JACKY TERRASSON & ALFREDO RODRIGUEZ Wednesday, October 10</p> <p>MARCUS MILLER Thursday, October 11</p> <p>DANILO PÉREZ TRIO Sunday, October 14</p>	<p>JERRY & ANDY GONZALEZ ELIO VILLAFRANCA & ARTURO STABLE Thursday, October 18</p> <p>ELIANE ELIAS Friday, October 19</p> <p>DIANNE REEVES Saturday, October 20</p> <p>MARC RIBOT & DAVID HIDALGO Wednesday, October 24</p> <p>MEMBERS ONLY MARY STALLINGS WITH THE BILL CHARLAP TRIO Friday, October 26</p> <p>TONY MALABY'S TAMARINDO FEATURING WILLIAM PARKER & MARK FERBER Saturday, October 27</p> <p>GRÉGOIRE MARET QUARTET Sunday, October 28</p> <p>ROBERT GLASPER EXPERIMENT Thursday, November 1</p>	<p>SFJAZZ HIGH SCHOOL ALL-STAR COMBO Friday, November 2</p> <p>ORQUESTA ARAGÓN Sunday, November 4</p> <p>LAVAY SMITH & HER RED HOT SKILLET LICKERS SWINGIN' THE BLUES: THE KANSAS CITY SOUND Saturday, November 10</p> <p>BUIKA Friday, November 16</p> <p>DORADO SCHMITT AND THE DJANGO ALL-STAR Saturday, November 17</p> <p>JOHN MEDESKI, SOLO Sunday, November 18</p> <p>ARTURO SANDOVAL Saturday, December 1</p> <p>BLIND BOYS OF ALABAMA GO TELL IT ON THE MOUNTAIN Sunday, December 2</p> <p>SFJAZZ HIGH SCHOOL ALL-STAR ORCHESTRA Friday, December 7</p>
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ARTS + CULTURE: VISUAL ART

CHEESEBURGER WOLFPACK

Gaze into the maw of A.J. Fosik's beasts if you dare

BY CAITLIN DONOHUE
caitlin@sfbg.com

FALL ARTS In a workshop far north, in the wilds of Portland, a man creates wooden monsters. But they're gorgeous, these beasts: vertigo-inducing whorls of eyes and mouths and thousands of pin feathers. So entrancing are the works of artist A.J. Fosik that you want to trip and fall into the maw of one of his riotously colorful works, preferably while on whatever drug their maker was partaking in when he laboriously cobbled them together. Fosik will bring the wolf-pack south to Guerrero Gallery for a show beginning Nov. 10.

SFBG: I've read that your sculptures are meant to ape religious icons and the zealotry that surrounds them — is that true of this latest series?

A.J. Fosik: It is true. If religious people would stop being such colossal dickheads I would have a lot more time on my hands to pursue hobbies.

SFBG: High-falutin' theories of faith aside, do your beasts have names, personalities?

AJE: They are characters in an archetypal sense, not in a my name is Dave sense. They are manifestations of the apparently inescapable human need to put a face to the unknowable in some sort of attempt at easing our existential angst. Ideally, I would like them to serve as inspiration to move past that way of thinking and embrace the unknowable. Sometimes [they have names], mostly they are named after the ideals of a humanity better than ours.

SFBG: Where do they live?

AJE: The same place all deities do, in your head.

SFBG: They're so attention-grabbing — during the creation process, how do you relate to them? Do you have conversations?

AJE: I breathe life into them through their nostrils. Each piece receives a command written on parchment and rolled up, which is then placed in their

mouths and compels them to obey.

SFBG: How long does a standard piece take you to make?

AJE: It takes a few splinters per hand and a couple of thousand pin nails.

SFBG: If you could engineer your beasts to perform a mechanical function, what would it be? You can say "eat people."

AJE: I would like them to be able to take a precision slice from the part of the brain of every thick-skulled mouth breather that is responsible for holding onto the idea of faith as a virtue. Either by tooth or by claw they could slowly replace the justifications of so much hatred and replace them with the urgency of this life. Or they could regurgitate cheeseburgers to order.

SFBG: Your work is incredibly detailed. Why so elaborate?

AJE: If I stop working then I have to drink. When I start drinking, out come the wolves. It's a safety measure. Also, DMT.

SFBG: Does anyone out there have a wall of Fosik pieces, like a psychedelic version of one of those wild imperialist British hunters?

AJE: If it does exist then I am insulted that my invitation has failed to materialize. If you're reading this I can bring booze and firearms on short notice.

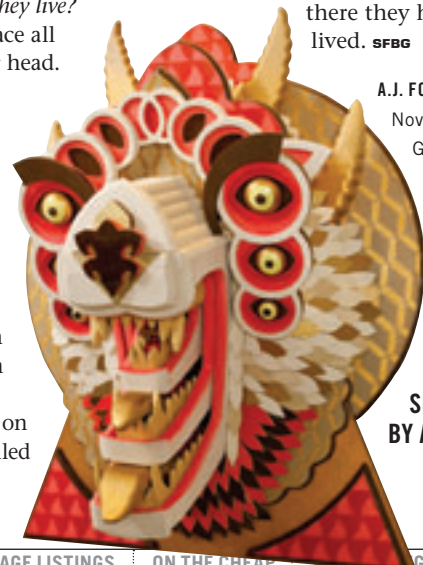
SFBG: Describe where you'd most like to see one of your works installed.

AJE: That's sort of an odd thing at the moment. It really doesn't seem to matter as much where the physical piece ends up, its real life is on Tumblrs and blogs or wherever else. If they don't have teeth there they haven't really lived. **SFBG**

A.J. FOSIK

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ARTS + CULTURE: TRASH

JUST ANOTHER DAY ON THE JOB IN *SLEEPING DOGS*.

SCREENSHOT COURTESY OF UNITED FRONT GAMES



BY PETER GALVIN

arts@sfbg.com

SHOOT TO THRILL

Gamer stops, drops, and rolls into fall's fiery pit of video-game releases

FALL ARTS At some point in the last 30 years game publishers decided that releasing in the summer was financial suicide. Maybe these publishers were under the mistaken impression that everyone is out enjoying the sun and, I don't know, hiking? But as those of us who also enjoy gaming will tell you, *you make time for video games*.

So it's been a pleasure to see the fall gaming season inch ever earlier into August, where it can leverage gamers' anticipation about autumn releases and avoid being subjected to the intense scrutiny of a more competitive schedule. Two games released last week teeter on that precipice and officially ring in what looks to be another big season of gaming.

Darksiders II is a tad rough but an immense undertaking for a still-unproven license. Playing as Death himself, you must undo the end of the world and save your brother, one of the Four Horsemen of the Apocalypse. Dabbling in light heaven-hell mythology, the art style of *Darksiders II* is vigorously heavy metal, but it's the game play homages to *Zelda*, *God of War*, and even *Portal* that make this epic game a pleasure. Dungeons and puzzles are faintly familiar but that's part of the charm, and the series' new RPG elements and abundance of treasure chests make the game irresistibly fun to play.

Similarly rugged, *Sleeping Dogs* sometimes struggles to match the fluidity and detail of Rockstar's

best efforts, like *Grand Theft Auto* and *Red Dead Redemption*, but it's also not nearly as self-serious and has one of the best open-world environments the genre has seen. In this sandbox game set in Hong Kong, you play an undercover cop working his way up the ranks of the triads, playing both sides of the law. In terms of sheer delight, few games this year can match the unique experience of cruising through a neon city listening to traditional Chinese string music while vendors call to you to try their pork buns. And then running them over with your SUV.

Of course, the months of true autumn are still where you'll find the big titles, and it's impossible to list upcoming games without acknowledging that there is another *Call of Duty* game coming out this November, and it will undoubtedly sell more copies than any other game in 2012. The first sequel from odd-year, back-up developer Treyarch, *Call of Duty: Black Ops II* occurs partly in the Cold War era and partly in the near future, where the PRC have taken control of US revolutionary drone warfare technology and are using it against us.

In lieu of a new *Battlefield* game, publisher Electronic Arts hopes a new *Medal of Honor* will

fill the shooter-sized hole in their schedule this year, but *Medal of Honor Warfighter* seems unlikely to compete with *Black Ops*, considering the player reaction to its 2010 prequel.

No, the *Call of Duty* franchise's nearest competitor this year is 343 Studios' *Halo 4*. It's been five years since the last numbered entry in the *Halo* series and a new developer aims to repeat the mammoth sales of *Halo 3* (a game with such cross-over appeal that I picked up my copy at 7-11) with another blockbuster. *Halo 4* will once again star iconic space soldier Master Chief, and promises a renewed focus on exploration and discovery over straightforward alien bombast.

Fan favorite *Resident Evil* has slowly evolved from its deliberately-paced survival horror roots into an action series — resulting in both uproar and increased sales. And we all know which result matters more to publishers. But in an effort to satisfy fans new and old, *Resident Evil 6* has two protagonists, and for all intents and purposes two separate storylines. One plays it slow and scary while the other delivers on the explosions and firefights that likely mean big sales this October.

Another series that developed a new identity based on

fan feedback, *Assassins Creed III* brings the time-traveling franchise to the USA during the American Revolution. Playing as a Native American assassin, you hobnob with the likes of George Washington and Thomas Jefferson in a dynamic recreation of 18th century Boston and New York. You'll probably also murder a lot of redcoats. Like *Call of Duty*, *Assassins Creed* has a new entry each year, and its dependable quality is its greatest asset.

Then there are games whose futures are less certain. New IP *Dishonored* looks to take *BioShock's* steampunk aesthetic one generation earlier, into the Victorian era, with a stealthy first-person-shooter soaked in atmosphere. *Borderlands 2* takes its predecessor's successful basic characteristics — a boatload of loot, focus on cooperation and tongue in cheek humor — and ratchets them up to 11. Also, releasing in the typically untouchable month of December, *Far Cry 3* explores an entire tropical island, complete with psychedelic mushrooms and a very nasty pirate villain.

All of the above for the new season, without even touching Nintendo's new **Wii U**. We know it's coming, but no release date, price, or game lineup yet. It wouldn't surprise me to learn that Nintendo's slow approach to starting the next generation of hardware may be a case of wanting to fully size up the competition before committing. With games like these, it's never been clearer that people crave good games above new hardware. **SFBG**

FOLLOW SF'S SONIC ALPHABET

BY EMILY SAVAGE
emilysavage@sfbg.com

FALLS ARTS The official last day of fall is Dec. 20 (seems really late, doesn't it?). In between now and then, and in these brisk summer days leading up to the official seasonal shift, there's a wide array of noise, just waiting to burst your eardrums 'till they bleed with joy.

Here's a mnemonic device to help you remember some noteworthy upcoming shows and a few general SF music factoids. Read aloud:

A is for Apogee Sound Club, the local disjointed scrap rock band playing the Knockout, Sept. 4. www.theknockoutsf.com.

B is for Bimbo's, Bottom of the Hill, Brick and Mortar Music Hall, and the Boom Boom Room, which are all venues you should be frequenting in the city.

C is for Chromatics, driving into Mezzanine, Aug. 31. www.mezzaninesf.com.

D is for Desaparecidos, Connor Obert's reunited early Aughts post-hardcore band, hitting Bottom of the Hill, Aug. 28 and the Regency Ballroom, Aug. 29. www.regencyballroom.com.

E is for 8-bit, the video game music made by acts such as Crashfaster, Minusbaby, and Awkward Terrible, who all play DNA Lounge, Aug. 26. www.dnalounge.com.

F is for festivals. Still up this fall: Hardly Strictly Bluegrass (Oct. 5-7) and Treasure Island (Oct. 13-14). www.strictlybluegrass.com

G is for Gibbard, Ben. The Death Cab For Cutie/Postal Service frontperson travels solo to the Palace of Fine Arts, Nov. 13. www.palaceoffinearts.org.

H is for Hunx and His Punx, the local bubble-gum garage pop band that just released new album, *Hunx*. Facebook: [Hunxandhispunx](https://www.facebook.com/Hunxandhispunx).

I is for Bay Area bred torch song writer Chris Isaak, bringing crooner-ship to the Masonic Dec. 13. www.masonicauditorium.com.

J is for Justice, the French duo returns Nov. 4 to the Warfield. www.thewarfieldtheatre.com.

K is for KUSF — still in exile; and for KALX, celebrating 50 years on air with events beginning Sept. 7. at the Rock Paper Scissors Collective. kalx.berkeley.edu.

L is for Lightning Bolt at the Rickshaw Stop, Sept. 4. www.rickshawstop.com

M is for Major Lazer's spectacle stage-show, Oct. 19 at the Fox Theater. www.thefoxoakland.com.

N is for Noothgrush, playing with New Orleans sludge band Eyehategod at Oakland Metro Opera House, Aug. 31. www.oaklandmetro.org.

O is for British electro-dance duo Orbital, at the Regency Ballroom, Sept. 24. www.theagencyballroom.com.

P is for PrankFest 4, hosted by San Francisco's punk-hardcore label, Prank Records, with Citizen's Arrest at Oakland Metro, Sept. 1 and Dropdead at Thee Parkside, Sept. 2. www.theeparkside.com.

Q is for bumping queer parties, such as Honey Soundsystem and Daytime Realness. www.honey-soundsystem.com.

R is for Red Fang; the Portland, Oreg. stoner-metal band plays Slim's, Oct. 27. www.slimspresents.com.

S is for Six Organs of Admittance, hitting Bottom of the Hill, Sept. 22. www.bottomofthehill.com.

T is for Tiny Telephone, the San Francisco studio where so many Bay Area bands hope to record with local legend John Vanderslice. www.tinytelephone.com.

U is for Under the Central Freeway, Public Works' live music fest with both Kelley Stoltz, and food trucks in the parking lot (which is located under the freeway, natch), Sept. 30. www.publicsf.com.

V is for guitar legend Steve Vai, playing the Regency Ballroom, Oct. 9. www.theregencyballroom.com.

W is for Watt, Mike. The former Minutemen leader hits the New Parish, Nov. 8. www.thenewparish.com.

X is for the xx, headlining Treasure Island this fall. treasureislandfestival.com.

Y is for Yoshi's, celebrating 40 years of classy and experimental jazz superstars. www.yoshis.com.

Z is for Zeros, the iconic punk band plays Brick and Mortar Music Hall, Sept. 14. www.brickandmortar-music.com. **SFBG**

Note: Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours.



ASIAN ART MUSEUM MATCHA: SHAMANISM

How do we interact with the afterlife? Special guest **Dohee Lee** will perform excerpts from *Mago*, a blend of installation, music, dance, and animation with Korean art and *shamanism* (a practice wherein a person acts as intermediary between humans and spirits). **Vin Sol** will provide the music, and the cash bars will provide the libations. This is also your last chance to see our contemporary art exhibition *Phantoms of Asia*; it closes Sept. 2.

Lead funding for the Asian Art Museum's MATCHA Program is provided by Wells Fargo. Additional support provided by Douglas A. Tibben, Elizabeth Warner, and Drs. Jane and Sanford Tam. Media sponsors: 7x7, SF Bay Guardian, and SFist. Photo of Dohee Lee by Jason Lee.

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ARTS + CULTURE: MUSIC

THE FRESH AND ONLYS HUDDLE TOGETHER.

PHOTO BY DAVID BLACK



BY EMILY SAVAGE
emilysavage@sfbg.com

FALL ARTS “You’re at the right place,” Tim Cohen mutters, holding a large laundry sack swaddled like a burrito to his chest as he walks up to the tri-level white Victorian on McAllister Street in San Francisco’s Western Addition. A prolific singer-songwriter with morose pop vocals and a gruff exterior, Cohen is preparing to once again tour with his band, the Fresh and Onlys. And Cohen is flying out to the East Coast earlier than the others so he can play a few shows in his other incarnation, Magic Trick.

After dropping off his laundry sack upstairs in the top tower of the Victorian, Cohen climbs down the steps and stands against a railing on the front stoop with the band's newest member, pony-tailed drummer Kyle Gibson, who really isn't all that new. Gibson's first show with Cohen, bassist Shayde Sartin, and skinny, pompadoured guitarist Wymond Miles, was at Noise Pop on Feb. 26, 2009. Before he came along, the band dilly-dallied around with a bunch of different drummers for around eight months, says Cohen.

The cohesive four-piece hit the ground running, creating psychedelically swirled darkly moving garage and psych-pop in home recording studios, and releasing records and EPs at a dizzying speed, touring nearly nonstop through the past three years.

Now signed to Mexican Summer, the Fresh and Onlys have slowed down a bit, spending the end of last year recording 2012's *Long Slow Dance* (which sees release Sept. 4), their fourth long-player and first since 2010's noisier *Play It Strange*. This fall they'll again pick up the pace, and tour the West Coast, East Coast, and Europe through early next year.

FOOLS IN LOVE

The Fresh and Onlys have the record they've always dreamed of making in 'Long Slow Dance'

"I feel like this is the record we all wanted to make, we've been wanting to make this record for a long time," says Miles, who slinks up last to Cohen's stoop on this unseasonably warm summer day in SF. If not for the occasional cool breeze, the day would be downright hot. I ask him to expand and he laughs and says, "Take it, Tim."

"We were all a lot more patient with the process," says Cohen. "It was like, it's already been this long, let's do it right. Let's get the sounds right, let's get the takes right, let's get the feelings and the moods right."

Moods come up frequently in both the stoop conversation and the record itself. The dark poetic drawl is inherent within Cohen, that Morrissey-Robert Smith pain paired to jangly pop. Album opener “20 Days and 20 Nights” has a classic hook, but matched to Cohen’s words, it’s actually quite sad. “Something so heavy/in my mind/I think I want to try and get it out/So I cry/and I cry.”

Many of Cohen's lyrics come lifted from his dreams, so naturally he keeps a notebook by his bed in the tower. "When I write something down, I'll look at it a few days later and be like, 'wow, that's kind of strange,' and I'll usually turn that

into something."

He feels he may be subconsciously influenced by the absurdist and surrealist fiction he reads, by authors such as Kafka, and conversely, classic radio pop. On jangly "No Regard," he opens with "ever wonder why fools fall in love?"

"I don't know how aware Tim was of Frankie Lymon when he wrote it," says Sartin. "Not only is it a classic lyric, it's a classic sentiment in pop culture in general. Whenever you hear that song, Frankie Lymon still lives, even though he died a miserable death."

After a hot pause of silent remembrance, Sartin continues, "So I think sometimes those things pop up in Tim's lyrics. They get mangled by the time they get to the pen and paper in Tim's hand or onto the record for that matter."

"That's exactly right," Cohen says. "What I intend to do with lyrics is make them clear cut with a twist. Put sad lyrics over happy music, or happy lyrics over sad music, just to create a juxtaposition of moods that's a more compelling listen."

Gibson pops up, "Morriseying. I made Morrisey a verb. That's what he would do, he's one of the best at that. So really macabre and dark over this like, jangle."

While Cohen is the frontperson and lead lyricist, he doesn't always get his way. He's quick to bring up the example of "Foolish Person," a dreamy '80s-esque pop song — which dissolves into battling psychedelic guitarwork — that made it on *Long Slow Dance* after at least three different iterations. "Some people in the band really wanted to see it through, to see it to completion. I wasn't totally into the idea, but I'm sort of glad we did it," he says with a sniff. "At least, I never have to record it again."

ARTS + CULTURE: MUSIC

Gibson laughs, slipping on his sunglasses.

The band has had their share of rough spots, especially during grueling tours, but they've learned to communicate. "We wouldn't have lasted this long if we couldn't reign that toxicity in, and direct it elsewhere," Cohen says.

The keys to the Fresh and Onlys' success, both personally and musically, include their diverse sonic backgrounds, and relative age. Unlike youngster bands, the four musicians

were already established, and had played in previous bands (including Black Fiction, and Kelley Stoltz's band), when they came together all hovering around the age of 30.

Each blasted a different kind of noise from their childhood stereo. Cohen listened exclusively to hip-hop in Virginia ("I just listened to the way people put their words together. I would never really go off the beat — I never really have, I'm not really capable of this sham-bolic, careless approach to words

and vocals."). Miles came from an array of guitar schools of thought in Denver, Colo., listening to the Cure, goth, punk, and hardcore. Sartin came from the Florida punk scene, but also loves country, and his bass-playing is rooted in soul music. From DC, Gibson listened to punk and Dischord bands, which justifies his muscular drumming.

"In a fearless way, we welcome each others music genealogy into the fold," Cohen says.

The band also thrives thanks to

its San Francisco location. "I can call up any of my friends and say 'let's go play music.' And if they don't want to do it, someone else will," says Sartin, adding "We also have a ton of inspiration from other people who live here, other bands, other artists." He mentions former Girls drummer Garret Goddard, and Gio Betteo from Young Prisms, along with perhaps the most prolific musician in San Francisco, aside from Cohen, Thee Oh Sees' John Dwyer (formerly of Pink and Brown and Coachwhips).

"You can have a conversation with John Dwyer and go fucking write three songs, just off the energy absorbed from him barking at you," says Sartin.

All four musicians on the stoop shake their heads in agreement. **SFBG**

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ARTS + CULTURE: THEATER

BY ROBERT AVILA
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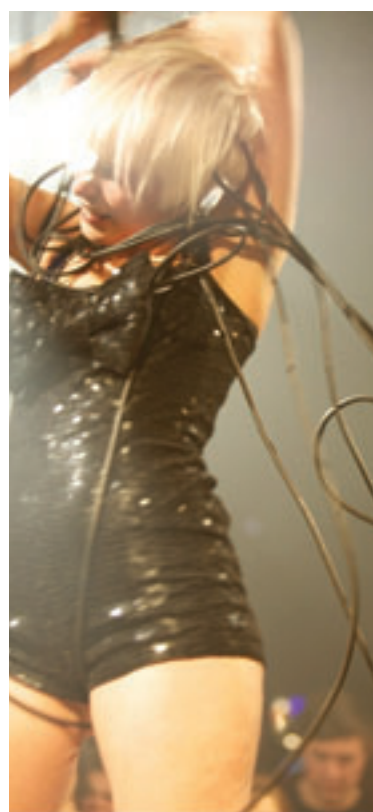
FALL ARTS Gemma Paintin and James Stenhouse were obsessed with Americana long before the two Bristol-based performance makers (known collectively as Action Hero) ever set their cowboy boots in the United States. In fact, they'd performed their site-specific first piece, a barroom exploration of the Western (called simply *A Western*) for years before lobbing it into the belly of the beast, where it appeared as part of Austin, Texas' Fusebox Festival in 2010.

"We were shitting it," remembers Paintin, in a British phrase meaning mighty fretful. But the crowd loved it; Paintin calls it their best audience ever. She and Stenhouse have worked together since 2005 on pieces that engage the audience as co-conspirators as well as subjects in their own right. A good example is their piece, *Watch Me Fall*, which had the audience cheering on a series of ridiculous, slightly risky stunts from either side of a long runway, a work that Paintin explains was inspired by the duo's interest in motorcycle daredevil Evel Knievel.

A diminutive woman with bright blond bangs, Paintin spoke last week at a sidewalk table outside BrainWash Café, fresh from a rehearsal at CounterPULSE, where she and James were in the fifth day of leading a collaborative performance workshop with a selected group of Bay Area-based American artists (Laura Arrington, Andrea Hart, Xandra Ibarra, Richie Israel, Elizabeth McSurdy, Mica Sigourney, and Ernesto Sopprani).

Stenhouse was not able to join the conversation — rehearsal had run long and he was following its willy-nilly course to a local karaoke bar, where he and the rest of the group were planning to take turns singing Tammy Wynette's "Stand by Your Man." A couple of days earlier, the group had gone tailgating at a pre-season NFL game in Oakland. Such are the trails, happy or otherwise, down which the adventurer in Americana must travel. (You can follow some of the research results thus far — in a process McSurdy calls "aesthetically polyamorous" — in the group's blog posts at www.counterpulse.org.)

The workshop sets out to investigate American cultural mythologies using the concept of the stranger or outsider as starting point. Hosted by CounterPULSE with leadership from program director Julie Phelps, the



HOWDY, STRANGERS

UK-based Action Hero collaborates with local artists on 'Stranger in a Strange Land' — plus more upcoming theater

program is part of a major cultural exchange project by CounterPULSE's collaborator on *Stranger in a Strange Land*, the arts-based University of Chichester in the South of England.

"All the work of the Department of Performing Arts is about making radical new work, and we have a reputation for working with exciting and challenging artists, hence our connection to Action Hero," explained Ben Francombe, head of the department, by email. "The University of Chichester has instigated this overall project as a way to explore different interdisciplinary working methods," he continues, "which involve the idea of exchange." Francombe adds that the University is keen to continue having a presence in the Bay Area.

"It's been really fun actually," enthuses Paintin, clearly pleased with how experienced and open-minded her American counterparts have proven with collaboration. "We're trying to just be about the process."

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TAKE ANOTHER BOW, LAZARUS

The fall theater season includes several worthy returns (in addition to shiny new premieres) worth keeping in déjà view.

Chinglish The new comedy about East-West miscommunication from David Henry Hwang (*M. Butterfly*) has already been to Hong Kong but rebounds to the West Coast courtesy of Berkeley Rep. Aug. 24–Oct. 7; www.berkeleyrep.org

San Francisco Fringe Festival It's a phoenix, really, rising each September like a sassy, gangling, 41-headed bird of play. Sept. 5–16; www.sffringe.org

Invasion! Crowded Fire delivers its own politically pointed comedy of miscommunication and cultural misconceptions in its West Coast premiere of Jonas Hassen Khemiri's 2011 Obie-winner. Sept. 6–29; crowdedfire.dreamhosters.com

Geezer and The Real Americans The Hoyle boys — veteran clown and physical actor Geoff Hoyle and bounding son Dan, a theater sensation in his own right — return to the Marsh for re-runs of their respective, wildly popular solo shows. *The Real Americans*: Sept. 7–29; *Geezer*: Oct. 6–Nov. 18; www.themarsh.org

themarsh.org

The Normal Heart Larry Kramer's 1985 play returns (in the new Broadway revival directed by George C. Wolfe) at a time when the history of the AIDS crisis has become endangered by a vague "normalizing" narrative of American progress, or what Sara Schulman aptly calls "the gentrification of the mind." Here's an opportunity to remember lots of things, not least those who died and fought, a great play, a vital movement, a continuing health emergency, and the importance of mass resistance. Sept. 13–Oct. 7, www.act-sf.org

Roughin' It 2: Theater.

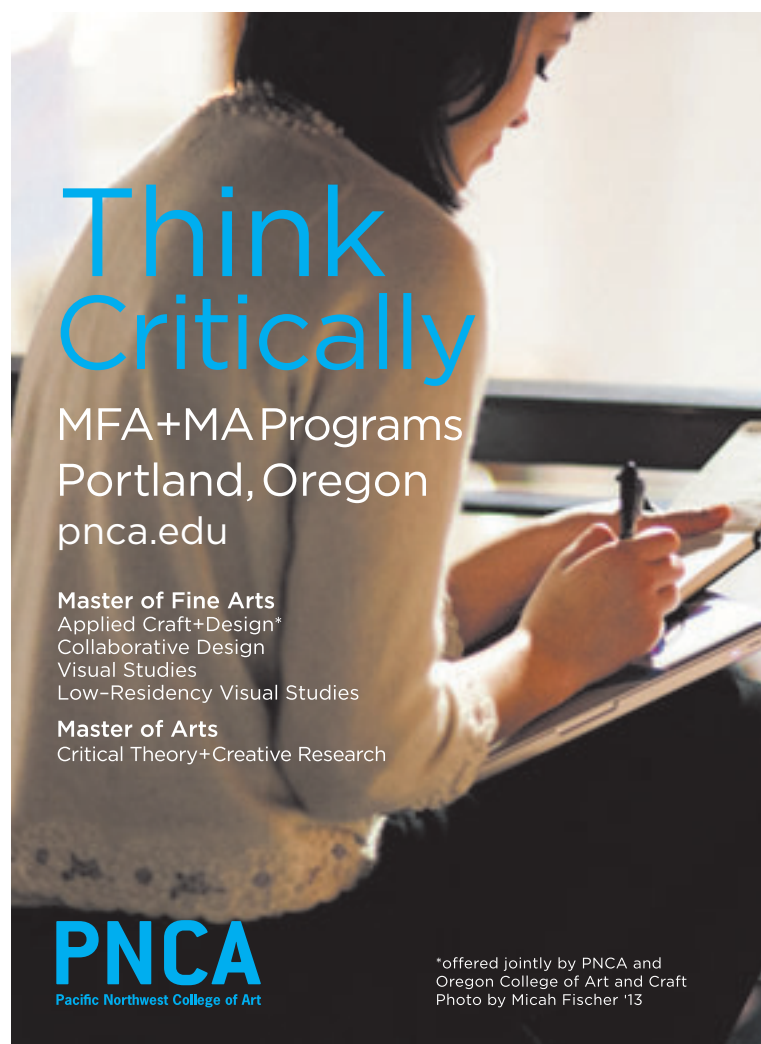
Oysters. Campfire. Booze. Again. Fresh from sold-out success with *Duck Lake*, PianoFight heads back up to Point Reyes for a second season of woozy waddling, shuck-ing and jiving along the shore of Tamales Bay, featuring everything in the subtitle including brand new short plays harvested from a bed of delicious local playwrights. Sept. 15 and 22; www.pianofight.com

Assassins Shotgun Players mount the Sondheim musical about presidential recalls made and attempted from John Wilkes Booth onward, an election-year favorite directed by Susannah Martin. Sept. 26–Oct. 28; www.shotgunplayers.org

Rhinoceros Paris-based Theatre de la Ville's production of the Ionesco play — a modernist classic on individual resistance to tyrannical conformity — is a remounting of the company's acclaimed 2004 production, making its first US tour. Sept. 27–28, www.calperformances.org

Acid Test: The Many Incarnations of Ram Dass "Be Here Now" all over again in Lynne Kaufman's new play — not so much a theatrical return as a serious flashback — starring the exceptional Warren David Keith as the titular giant of 1960s counterculture, a Harvard prof turned LSD advocate and spiritual teacher. Oct. 4–Nov. 24, www.themarsh.org

Einstein on the Beach Composer Philip Glass and director Robert Wilson reinvented the opera in 1976 as an enthrallingly weird-ass piece of avant-garde spectacle and the world has not been the same since. This remounting — overseen by the original team of Glass, Wilson, and choreographer Lucinda Childs — marks the first performances of the five-hour formalist extravaganza in 20 years. The international tour takes its highly anticipated Bay Area bow courtesy of co-commissioner Cal Performances. Oct. 26–28, www.calperformances.org **SFBG**



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ARTS + CULTURE: FILM FROM TOP: JODIE MACK'S *UNSUBSCRIBE #1: SPECIAL OFFER INSIDE*; QUENTIN TARANTINO'S *DJANGO UNCHAINED*.

HIGHLIGHTS IN THE DARK

Seasonal tips for giving the multiplex a wide berth (with a few exceptions, of course)

BY CHERYL EDDY
cheryl@sfbg.com

FALL ARTS The **Castro Theatre** (www.castrotheatre.com) just celebrated its 90th birthday and shows no signs of slowing down with an action-packed calendar. Look for a "QT vs. PT" run, double-featuring the films of Mr. Tarantino and Mr. Anderson (both of whom have new movies on the horizon — see below!); a tribute to the late Ernest Borgnine; and a "Back to School" series with 1985's *The Breakfast Club* and at least one Triple Lindy.

The **Christopher B. Smith Rafael Film Center** (www.cafilm.org) hosts the 35th **Mill Valley Film Festival** (Oct. 4-14; www.mvff.com), as well as the US premiere of Mark Lewis' *Cane Toads: The Conquest 3D*, which is huge news to fans of the Australian director's 1988 cult doc, *Cane Toads: An Ummatural History*.

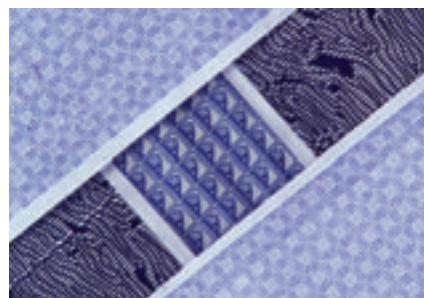
Outdoor screening series **Film Night in the Park** (www.film-night.org) rolls into autumn with events around the bay, including a Sept. 29 screening of *Midnight in Paris*, an Oscar winner for current San Francisco Twitpic obsession Woody Allen, in North Beach's Washington Square Park.

At every **Other Cinema** (www.othercinema.com) screening at **Artists' Television Access** (www.atasite.org) this fall (Saturdays, Sept. 15-Dec. 22), there will be at least one 16mm component — plus, OC guru Craig Baldwin says, "We will be giving out free VHS tapes and vinyl!" Other radness: the local premiere of retro-experimental alchemist Damon Packard's latest, *Foxfur*, and programs on outer space, spies, "psycho-geography," and freaky religions.

The **Pacific Film Archive** (bampfa.berkeley.edu) is well-stocked with catnip for cinephiles: "Life is Short: Nikkatsu Studios at 100" (a nice counterpart to the PFA's recent celebration of Universal Studios' 100th birthday), including three by Seijun Suzuki; "L.A. Rebellion: Creating a New Black Cinema," with a new print of Julie Dash's *Daughters of the Dust* (1991) and the late Jamaa Fanaka's *Emma Mae* (1976); "Rebel Without Applause: The Films of Alex Cox," with Cox and critic J. Hoberman in person (Oct. 6); and film-school-in-a-screening-series

programs on French classics and American Cold War cinema.

In addition to hosting "Not Necessarily Noir 3" (Oct. 19-31; "the emphasis is on post-'60s crime films with a smattering of horror," says curator Elliot Lavine), the **Roxie** (www.roxie.com) unfurls documentaries about the Circle Jerks and artist Wayne White (of *Pee-wee's Playhouse* fame); the always-popular



DocFest (Nov. 9-11; www.sfindie.com); and polarizing Sundance Film Festival sensation *The Comedy*.

The **San Francisco Cinematheque** (www.sfcinematheque.com) honors French experimental filmmaker, curator, and archivist Rose Lowder with "Couleurs Mécaniques: Films of Rose Lowder." Also: "The Lighted Field: Beings and Relations," graph-



DJANGO UNCHAINED PHOTO COURTESY OF THE WEINSTEIN COMPANY

ic film and video works by Len Lye, Jodie Mack, and others; "Locative Media: The Projected Edifice," with British artist Ben Wood — who'll oversee a site-specific installation at SF Cinematheque's Ninth Street Independent Film Center HQ (Nov. 29); and a "once-in-a-lifetime live cinema spectacular" benefit for the organization (Dec. 14).

Though it's no longer permanently in residence there, the **San Francisco Film Society** (www.sffs.org) will continue to screen at New People, as well as at other venues. Upcoming events focus on cinema from Hong Kong, Taiwan, France, Italy, and the Bay Area. Plus, an artist-in-resident stint by Anna Boden (co-director of 2006's *Half Nelson*) and an editing master class with frequent

Spike Lee collaborator Sam Pollard.

Cult-movie paradiso the **Vortex Room** (Facebook: the Vortex Room) wins again with "Don't Fear the Vortex," an every-Thursday-in-October series pan-nning such gold as 1982's *Alone in the Dark*, about the escapades of insane-asylum escapees (including Jack Palance and Martin Landau), and the ultimate creepy-peeper flick, 1974 TV movie *Bad Ronald*.

Verba Buena Center for the Arts' (www.ybca.org) fall film calendar includes Chantal Akerman's latest, *Almayor's Folly*; a 1980s flashback with "Bullets and Bikinis: Three By Andy Sidaris;" and a December retrospective of works by influential Czech animator Jan Švankmajer.

Still hungry? Mill Valley and DocFest aren't the only film-fest games in town. There's the fifth **Iranian Film Festival** (Sept 8-9; www.iranianfilmfestival.org); the 10th **San Francisco International South Asian Film Festival: Bollywood and Beyond** (Sept. 19-23; www.thirdi.org); and the 17th **Berlin and Beyond Film Festival** (Sept.27-Oct.4; www.berlinandbeyond.com). The SF IndieFest (www.sfindie.com) enhances its portfolio with the new **Northern California Action/Sports Film Festival** (Sept. 28-30) and, for genre buffs, the ninth **Another Hole in the Head Film Festival** (Nov. 29-Dec.5). Plus: the 15th **United Nations Association Film Festival** (Oct. 18-28; www.unaff.org); and the 37th **American Indian Film Festival** (Nov. 2-10; www.american-indianfilmminstitute.com).

But wait! What about *Hollywood*? Vampire poop aside, there are actually some intriguing releases afoot, including Ben Affleck's 1970s Iran-hostage caper *Argo* (Oct. 12); Tarantino's slave-sploitation *Django Unchained*, starring Jamie Foxx (Dec. 25); Peter Jackson's *The Hobbit: An Unexpected Journey* (Dec. 14); Bill Murray playing FDR in *Hyde Park on Hudson* (Dec. TBD); everyone's boyfriend Joseph Gordon-Levitt in time-travel drama *Looper* (Sept. 28); Daniel Day-Lewis as Honest Abe in *Lincoln* (Nov. 9); Paul Thomas Anderson's L. Ron-esque *The Master* (Sept. 21); and Katherine Bigelow's Osama Bin Laden takedown *Zero Dark Thirty* (Dec. 19). **SFBG**

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STYLES FOR MILES

Ballet, hula, modern, and more:
fall's vast dance slate

BY RITA FELCIANO
arts@sfbg.com

FALL ARTS Most folks going to dance performances have a sense of how they want to spend their time and dollars. For some, a show must be conceptually edgy. For others, it's got to be ballet. Still others want choreography that resonates with socio-political implications — or they only want to see choreography grounded in indigenous traditions. I'm more of an omnivore: show me a piece, no matter its style, in which the forces at work arise from some internal necessity and play off each other convincingly, and I'm in.

The next three months are bursting with dance offerings. In downtown San Francisco, many are free. **Zaccho Dance Theatre** reprises its hauntingly poetic *Sailing Away* (Sept. 13-16, Powell and Market, SF; www.zaccho.org); it pays tribute to the exodus of a remarkable group of African Americans. In only three years, the **Central Market Arts Festival** (Sept. 28-Oct. 21, various locations, SF; www.centralmarketarts.org) has exploded into a major event with dozens of performances that have probably contributed just as much to the area's revitalization as those high-rent dot coms. Not to be missed is the world premiere of **Jo Kreiter and Flyaway Productions'** *Niagara Falling* (Sept. 26-29, Seventh St. and Market, SF; www.flyawayproductions.com), projected and danced on an exterior wall of the Renoir Hotel. And how about the easy-riding Trolley Dances (Oct. 20-21, various locations, SF; www.epiphanydance.org) that offer unexpected site-specific encounters?

If you are willing to take another look at what may be already familiar, and your budget allows it, the **Mariinsky Ballet and Orchestra**

(Oct. 10-14, Zellerbach Hall, Berk; www.calperformances.org) brings *Swan Lake* to Berkeley. It may be the most popular ballet in the world, and it is also one of the greats. Another old-timer, the 40-year-old **Mummenschanz** (Nov. 23-23, Zellerbach Hall, Berk; www.calperformances.org), can't be beat for its skill, magic, and gentle humor. Take a kid. If your taste oscillates between new and old, check out **Na Lei Hulu I Ka Wekiu** (Oct. 20-28, Palace of Fine Arts, SF; www.naleihulu.org); its mix of traditional and new-style hula — which this year includes hip-hop — will be time and money well spent.

Keith Hennessy, probably the Bay Area's most radical theatrical thinker, moves his pulverizing *Turbulence (a dance about the economy)* from COUNTERPulse to Yerba Buena Center for the Arts (Sept. 27-29, YBCA Forum, SF; www.ybca.org). There you will be invited to participate in the concept's actualization.

Ticket-buying decision time kicks into high gear in October, with the season's most intense concentration of big-time artists both local and visiting. Making its Bay Area premiere with the full-evening *After Light* (Oct. 13-14, YBCA, SF; www.performances.org) will be another of San Francisco Performances' finds, Britain's **Russell Maliphant Company**. The work, set on three performers to Erik Satie's *Grossiennes*, is inspired by dance genius Vaslav Nijinsky's photographs, choreography, and drawings. **Margaret Jenkins Dance Company** (Oct. 18-21, Kanbar Hall, Jewish Community Center of San Francisco, SF; www.mjdc.org) presents a first look at *Times Bones*, for which the choreographer excavated ideas in her rep to re-examine for new content.

Alonzo King LINES Ballet's collaboration with musicians and

lighting designer Axel Morgenthaler are well known. Increasingly, King seems to be searching also for innovative scenic collaborators to contextualize his mythic choreography. A preview last spring of the as yet unnamed premiere (Oct. 19-28, YBCA, SF; www.linesballet.org), at the very least, promised that Jim Campbell's set of hundreds of LED globes will create its own rhythmic motion.

African and African American voices will be heard at YBCA as part of its commitment to showcasing contemporary dance from that continent. **Voices of Strength** (Oct. 19-20, YBCA, SF; www.ybca.org) is a quartet of four African women — among them Mozambique's well-known Maria Helena Pinto — who will show one work each. New YBCA Program Director Marc Bamuthi Joseph concocted "**Clas/sick Hip Hop**" (Nov.30-Dec.1, YBCA, SF; www.ybca.org) for which he matches a violinist with five radically different hip-hop artists, including the legendary Rennie Harris, who 20 years ago pioneered the art's theatrical potential.

Others I will try not to miss: smart dance with **RAWdance's** *Burn In/Fall Out*, (Nov. 2-4, ODC Theater, SF; www.rawdance.org); **Deborah Slater's** in progress collaboration with dancer-vet **Private Freeman**, *Private Live* (Nov. 2-3, CounterPULSE, SF; www.deborahslater.org); and **Sebastian Grubb's** *Workout* (Dec. 14-15, CounterPULSE, SF; www.counterpulse.org). At the Garage (Garage, SF; www.715bryant.org), it will be **Human Creature Dance Theatre** for Halloween (Oct. 31), neo-Finnish **punkkiCo** (Nov. 16-17), and contemporary Congolese, now SF-based dancer **Byb Chanel-Bibene** (Dec. 5-6). Perhaps I'll also return to the Garage for *Burlesque Basquiat*, **Dorian Faust's** birthday tribute to the late painter (Dec. 21-22). **SFBG**

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ARTS + CULTURE: NIGHTLIFE

SOFTLY, WITH FEELING

BY MARKE B.

marke@sfbg.com

SUPER EGO Veronica Klaus, jazz chanteuse extraordinaire, is one of the most sincerely charming people I know — especially when she breezes up to Momi Toby's cafe in Hayes Valley on her bike one recent morning, fresh from a brisk ride to Ocean Beach, flawless in a casual black wraparound top, ivory kid gloves, and a vintage black bag full of her chihuahua, Charisse. (Yes, queens, named after Cyd — and no, not sporting matching gloves.) “Sorry I’m a little late,” she smiled, barely out of breath, gesturing toward her sculptural figure. “Just trying to keep it all in place.”

She’s a dry wit, too: “After a certain paper’s review of my new CD began with the phrase ‘Veronica Klaus, transgender jazz singer’ I almost wrote a letter addressed to the ‘homosexual editor!’” she told me over black coffee. The CD in question is the jaunty, glistening *Something Cool*, recorded with the impeccable Tammy Hall Trio. And the lady in question is never anything but a lady, refraining from sending that catty letter after all.

Just please don’t put her in a box — she’ll always pop right out of it, with that distinctly emotive voice of hers and an ear for classy classics. Those who’ve followed the steadfast arc of Veronica’s career on the SF jazz scene since the 1990s recognize her unique ability to combine the musically timeless with the in-the-moment unorthodox. Case in point: her upcoming evening-length tribute to equally unpeppable Peggy Lee, also with the Tammy Hall Trio, taking over the Razz Room Fri/24 and Sat/25 and later traveling to NYC and LA. (Her CD of Peggy Lee songbook selections will be released next year).

The gloriously poised Lee, who passed away a decade ago at 81, enjoyed a career that spanned six decades and multiple musical styles, but is still mostly known for her slow-burning burlesque-friendly takes on “Fever” and “Why Don’t You Do Right?” and her voice work on Disney’s *Lady and the Tramp*. Homosexuals also have a very special relationship with her cinematic rendition of Lieber and Stoller’s “Is That All There Is?,” mostly foisted upon them via epic and/or overambitious drag interpretations.

Despite a couple obvious affinities, why Peggy Lee? “I think part of it is to make amends, really,” Veronica told me. “Like many, I knew her mostly through the hits and the novelty songs, like ‘Professor Hauptmann’s Performing Dogs’ — I *still* don’t know what that one’s all about. But she had this huge career full of so many different styles and encompassing so many historical moments, from the Benny Goodman era of the early 1940s — Benny heard her obsessively singing along to

Lil Green 78s on the gramophone she would lug around with her, and that launched her solo career — to ‘70s when she was doing a more soft rock sound, but she was doing actually good stuff. Along the way, she was always listening to what the kids were doing — Ray Davies, Paul McCartney wrote songs for her, and her *Mirrors* album [from 1975] is considered a classic by many.

“So the show is really more an almost archaeological undertaking, rediscovering all the musical ways Peggy transmitted her ... persona, her flame. Although she had a unique voice, of course, it was really this persona that she projected that held everything she did together. What I’m doing isn’t an impersonation, I’m evoking her spirit. She had such a way about her.

She was an enigma. And that’s why I think people were fascinated with her, and also why she’s this wonderful challenge to connect with on a performance level. She didn’t dance around, she didn’t hit people over the head right away. She drew people in with her focus.

“In fact, her motto was ‘softly, with feeling.’ One time she was performing at a nightclub in Palm Springs, and everyone was talking over her. But instead of getting brassy and trying to grab attention that way, she deliberately started singing even softer. Soon people’s curiosity overcame them and they began to quiet down. It was a sort of spell she cast, an enchantment, and something she modeled her performances after for the rest of her life.

“I think that’s just a wonderful thing — to acknowledge the seductive power of quiet focus, this certain softness, feeling.”



REFLECTING A LEGACY: VERONICA KLAUS, JAZZY DREAM

PHOTO BY JOSE A. GUZMAN COLON

VERONICA KLAUS: SONGS FROM THE PEGGY LEE SONGBOOK

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YOUR CLUB FUTURE, FALL-WISE

All the various cyber-psychedelic Tumblr mutations of hip-hop have finally just been filed away as “trap” (enraging a few who worship the original Houston-based crunk variant that came up in the ‘90s.) Think 808 drum machines, huge bass swoops, swinging hi-hats, ectoplasmic soundscapes. Or better yet, listen at SF’s new **Trap City** party (Sat/25, 9pm-3am, \$10. Icon, 1192 Folsom, SF. www.tinyurl.com/trapcitysf). Look for a lot more fall trap.

The always cheeky, musically fantastic **Honey Soundsystem** (www.honey-soundsystem.com) just completed its audacious experiment: no Facebook presence for one month. And hey, the weekly Sunday night party at Holy Cow was packed. Could this spell the end of clogged feeds and overloaded notifications? Who has the guts to go FB free ‘til 2k13?

Things I’ve got tickets for: **Treasure Island Music Festival** (October 13 and 14, www.facebook.com/treasureislandfestival) features several of our own home-grown, including Tycho, K. Flay, the Coup, and Dirty Ghosts. **Amon Tobin**’s insane techno-futurist projection extravaganza ISAM returns with a new look (October 5 at Greek Theater, blasthaus.com). And New York’s actually legendary deep Latin house party, **Body and Soul**, makes a long-awaited return (October 6 at Mighty, mightysf.eventbrite.com). Oh! And electro-fetishists: check out the lineup at this year’s **Folsom Street Fair** (www.folsomstreetfair.org). **SFBG**

TALK ABOUT CHAOS

Burning Man wrestles with doom

BY STEVEN T. JONES

steve@sfbg.com

FALL ARTS Is this the last Burning Man? After 26 years of resiliently expanding onto the vast canvas of Nevada's Black Rock Desert, and reaching what is arguably the pinnacle of its popularity and artistic innovation, the answer is: Probably not.

But there have been more portents of doom than ever this year, culminating last week when the event's organizer, Black Rock City LLC, issued a dire warning about new efforts by Pershing County officials to impose steep fee increases and regulation of behavior (including possibly banning minors) at this annual orgy of free expression.

After a Nevada judge concerned with burner morals and values recently worked with the county's Board of Commissioners to void its agreement with BRC and place Burning Man under its new Festival Ordinance, BRC sued the county, claiming it "imposed new, unnecessary, unlawful, and potentially ruinous fees on BRC, threatening BRC's ability to conduct Burning Man 2013 and going forward."

The suit won't affect this year's event, which officially begins Aug. 26 and which was already being heavily battered by other forces, particularly Mother Nature of late. Art and setup crews on the playa, which is extra dusty after a record-dry winter, are telling horror stories of sustained 60-mph winds, freak storms, and temperature extremes.

That could be one reason why a glut of Burning Man tickets went on the market in recent weeks, with many desperate sellers accepting less than face value and knocking the bottom out of the market for any ticket scalpers still hoping to cash in on record early demand for Burning Man tickets.

BRC started the year under a torrent of criticism for a new ticket lottery system that left most veterans without them. The organization gradually took several countermeasures, including canceling a secondary ticket sale and selling those 10,000 tickets directly through established camps and collectives, organizing an aftermarket ticket exchange and taking anti-scalper actions, successfully petitioning the Bureau of Land Management to increase the population cap to

60,900 (last year, the event peaked at below 54,000), and releasing a few thousand extra tickets at the very end. And that big year unfolded against the nearly forgotten backdrop of BRC's internal work developing the new nonprofit Burning Man Project to take over the event from the LLC in a few years.

Each action prompted its own backlash — from both burners and anti-burners concerned about the skyrocketing population to myriad complaints about BRC policies and direction — and set of warnings of impending doom.

When I asked event founder Larry Harvey on the phone about this crazy year, he agreed, "It's been full of alarm and incident."

The incident that most alarms Harvey now is the sudden turn that Pershing County has taken, tripling this year's Burning Man fees to \$450,000 and potentially jacking them above \$1 million in coming years, reportedly to fund more policing of risqué behaviors that Judge Richard Wagner has publicly objected to.

BRC's lawsuit claims the judge and county officials used "a collusive state lawsuit as to which BRC was not a party" to regulate the event "not out of a neutral and objective concern for public safety issues, but because of their opposition to what they consider to be the content and culture of Burning Man, in violation of the First Amendment."

"We're doing this because we felt we had no recourse," Harvey told me, although he expressed far less concern about other perceived existential threats to Burning Man. "I would like to take some modest credit for solving the scalper problem," Harvey said. He claimed validation in the current easy availability of tickets at face value and minimized the role of departing veterans, discouraged visitors from afar, and those scared by dust storm stories.

"Last year was remarkably good weather, and it was unlikely we would see that again," Harvey said fatalistically. But Burning Man is meant to be difficult and unpredictable. After all, he said, "We're talking about chaos here." **SFBG**

Guardian City Editor Steven T. Jones is the author of The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture.

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Programmed by Sarah Cahill

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RE@DS: Norma Cole & Sara Wintz

PFA Theater: *Le jour se lève* (Marcel Carné, 1939) & *Le casque d'or* (Jacques Becker, 1952)

FRIDAY, SEPTEMBER 21

DEVENDRA BANHART

Justin Hoover & Chris Treggiari

In conjunction with Barry McGee

In Conversation: Jeffrey Deitch and Lawrence Rinder
PFA Theater: *La ronde* (Max Ophuls, 1950) & *Le plaisir* (Max Ophuls, 1952)

FRIDAY SEPTEMBER 28

THE DODOS

Programmed by KALX

RE@DS: Kevin Killian & Andrew Kenower

PFA Theater: *Straight to Hell Returns* (Alex Cox, 1987/2010) & *Repo Man* (Alex Cox, 1984)

FRIDAY, OCTOBER 5

WEEKEND

Programmed by KALX

David Littlejohn on Burning Man

PFA Theater: *The Next Voice You Hear* (William Wellman, 1950) introduced by J. Hoberman & *Death and the Compass* (Alex Cox, 1996) with Alex Cox in person

FRIDAY, OCTOBER 12

TERRY RILEY & TRACEY SILVERMAN

Programmed by Sarah Cahill

RE@DS: Lyn Hejinian & Yosefa Raz

PFA Theater: *Invaders from Mars* (William Cameron Menzies, 1953) & *Pickup on South Street* (Samuel Fuller, 1953)

FRIDAY, OCTOBER 19

T.I.T.S. & ERICK LYLE (a.k.a. Iggy Scam)

In conjunction with Barry McGee

RE@DS: David Meltzer & Julie Rogers

Graffiti: A History in Photographs with Jim Prigoff
PFA Theater: *À nous la liberté* (René Clair, 1931) & *Gate of Flesh* (Seijun Suzuki, 1964)

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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

ROCK/BLUES/HIP-HOP

Am & Shawn Lee, Nino Moschella Cafe Du Nord. 8pm, \$12-\$14.
Emperor Norton Lost Church, 65 Capp, SF; thelostchurch.com. 8pm, \$10-\$20.
Keith Crossan Blues Showcase with Tom Pollitzer Biscuits and Blues. 8 and 10pm, \$15.
Nobunny, Apache Dropout, Burnt Ones Hemlock Tavern. 9pm, \$10.
Ocha La Rocha, Sweet Chariot Brick and Mortar Music Hall. 9pm, \$8-\$10.
Pine, Band Practice, Lady Stardust Bottom of the Hill. 9pm, \$8.
Terry Savastano Johnny Foley's. 9pm, free.
Greg Zema vs JC Rockit Johnny Foley's Dueling Pianos. 9:30pm.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Barbara Cook Rrazz Room. 8pm, \$55-\$75.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gauchio, Eric Garland's Jazz Session Amnesia. 7pm, free.
Kenny Neal Yoshi's SF. 8pm, \$15; 10pm, \$22.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Full-Step! Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
Shutter Elbo Room. 10pm, \$5. With DJs Nako, Omar, and Justin.

THURSDAY 23

ROCK/BLUES/HIP-HOP

Alex Clare Mezzanine. 8pm, \$10.53.
Animal Kingdom, Atlas Genius, popscene DJs Rickshaw Stop. 9:30pm, \$13.
Bayonics, Comet Empire, Edison, Beautiful Machines, Pollux, BangBang Slim's. 7pm, free.
El Cajon, Steakhouse, Warbler Hemlock Tavern. 9pm, \$6.
Gunshy Johnny Foley's. 9pm, free.
John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$22.
Iguanas, Beso Negro Great American Music Hall. 8pm, \$16.
Eleni Mandell, David Dondero, SHEL Cafe Du Nord. 8pm, \$12-\$14.
Two Star Symphony, Not An Airplane, Fleeting Trance Amnesia. 9pm, \$10.
Matthew Stewart, Paige and the Thousand, Roem Baur Brick and Mortar Music Hall. 7pm, \$10.
St. Valentineez, Handshake, Fever Charm Bottom of the Hill. 9pm, \$10.
Rags Tuttle vs Greg Zema Johnny Foley's Dueling Pianos. 9:30pm.

JAZZ/NEW MUSIC

Barbara Cook Rrazz Room. 8pm, \$55-\$75.



Ned Boyton Trio Bottle Cap, 1707 Powell, SF; www.bottlecapssf.com. 7-10pm.
Lydia Pense & Cold Blood Yoshi's SF. 8pm,

\$16; 10pm, \$20.
Savanna Jazz Jam with Eddy Ramirez Savanna Jazz. 7:30pm, \$5.

FOLK/WORLD/COUNTRY

Kentucky Twisters Atlas Cafe, 3049 20th

St, SF; www.atlascafe.net. 8-10pm, free.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With Funk Ark, and DJ-host Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, '80s and Soul with weekly guests.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). The best of the 80s with DJs Damon, Steve Washington, Dangerous Dan, and guests.
Tropicana Madrone Art Bar. 9pm, free.

CONTINUES ON PAGE 36 >>

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FRIDAY 24

ROCK/BLUES/HIP-HOP

Alan Evans Trio Brick and Mortar Music Hall. 10pm, \$5-\$13.
Albino!, **Fog Dub** Elbo Room. 10pm, \$10.
American Steel, Reckless Kind, Ilona Staller Bottom of the Hill. 9pm, \$12.
Be My Baby: Hot Toddlies, She's, DJs Wham Bam Ashleyanne and the Whiz Rickshaw Stop. 9pm, \$10.
Easy Leaves, Alison Harris and the Barn

Owl, TV Mike and the Scarecrows, Emily Bonn and the Vivants Independent. 8pm, \$12.
Rick Estrin & the Nightcats Biscuits and Blues. 8 and 10pm, \$20.
Fast Times Red Devil Lounge. 8pm, \$10.
Hank 3, Hellbilly, Attention Deficit Domination, 3 Bar Ranch Regency Ballroom. 8:30pm, \$28.
Mermen, Red Meat Great American Music Hall. 9pm, \$15.
"Rockabilly Boogie Pt. 1" Cafe Du Nord. 9pm, \$12-\$14. With Texas Steve & the Tornados, Rumble Strippers, Golden West Trio.
Slow Club Brick and Mortar Music Hall. 7:30pm, \$10-\$13.
Tall Shadows Johnny Foley's. 9pm, free.
Turks, Winter Ox Hemlock Tavern. 9:30pm, \$7.
Very Best Mezzanine. 9pm, \$15.

Womp, John Beaver, Frank Nitty, Switchblade Slim's. 9pm, \$18.
Greg Zema, Rome Balestrieri, Randy Johnny Foley's Dueling Pianos. 9pm.
JAZZ/NEW MUSIC
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Barbara Cook Rrazz Room. 8pm, \$55-\$75.
Terry Disely Bottle Cap, 1707 Powell, SF; www.bottlecapssf.com. 5:30-8:30pm.
Carol Luckenbach Savanna Jazz. 7:30pm, \$8.
FOLK/WORLD/COUNTRY
Baxtalo Drom Amnesia. 9pm, \$7-\$10. With live music, gypsy punk, belly dancing.
Rafael Mendoza Mission Cultural Center

Theater, 2868 Mission, SF; www.missionculturalcenter.org. 7:30pm, \$12-\$15.
Taste Fridays 650 Indiana, SF; www.taste-fridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.
DANCE CLUBS
Anomie Belle, Blockhead, Yppah Public Works. 9:30pm, \$12. Ninja Tune showcase.
Chase, Pharaohs, Jason Kendig, Ash Williams Public Works. 9pm, \$5-\$10.
Joe Lookout, 3600 16th St., SF; www.look-outs.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs includ-

ing Stepwise, Steve, Claude, Santero, and Elembe.
True Skool 13-Year Anniversary Mighty SF. With Sake 1, Jah Yzer, Platurm, Ren the Vinyl Archaeologist, Davey D, and more.

SATURDAY 25

ROCK/BLUES/HIP-HOP

Rome Balestrieri, Greg Zema, Jason Marion Johnny Foley's Dueling Pianos. 9pm.
Brownout, Will Magid Trio, Senior Oz Elbo Room. 10pm, \$12.
Cutthroats 9, Rock Bottom Bender's. 9pm, \$5.
Dirty Hand Family Band Riptide. 9pm, free.
Foreverland with strings Bimbo's. 9pm, \$22.
Fred Frith and friends play Gravity Slim's.

WEDNESDAY 08/22
8PM • \$7 ADV & DOOR
All advance ticket buyers will also receive a copy of Lily's new CD "Wicked Ways" at the show that night

- Lily Holbrook
- Devin Reid
- The Workaround
- Huntinanny

THURSDAY 08/23
9PM • \$8 ADV & DOOR

- Ryan Lynch (Dominant Legs)
- Tim Cohen (The Fresh & Onlys)
- Jessica Pratt

FRIDAY 08/24
9PM • \$9 ADV & DOOR

- Pebble Theory
- Hurricane Thursday
- Alli Battaglia & The Musical Brewing Co.

SATURDAY 08/25
9PM • \$8 ADV & DOOR

- Lexington Field
- The Dirt Floor Band
- Sue Scrofa

SUNDAY 08/26
8PM • \$12 ADV/\$14 DOOR

- Matt Embree of Rx Bandits
- Vinnie Caruana of I Am The Avalanche & The Movieline
- Pebaluna

MONDAY 08/27
8PM • \$FREE

Bay Guardian Readers Poll Best Open Mic

- Open mic with Brendan Getzell

TUESDAY 08/28
8PM • \$7 ADV & DOOR

- Brad Parsons Band
- The Giraffe Dodgers
- Settler

WEDNESDAY 08/29
9PM • \$7 ADV & DOOR

- Adam Arcuragi & the Lupine Chorale Society
- Bats in the Belfree
- Ben Davila and the Spectacles

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WEDNESDAY AUGUST 22 8PM FREE!

FRISCO DISCO!
80S DANCE PARTY
DJ 25HY-SHY AND DJ MELT W/ U

THURSDAY AUGUST 23 7:30 \$8

TIKI PARTY!
W/ APE & HAPA HAOLE BOYS!
LIVE TIKI CARVING! HULA HOOP CONTEST!
TROPICAL DRINKS! LIMBO CONTEST!
PRIZES! DJ KAMANA WANALEI-U!

10PM FREE

FRIGO-BAR!
INT'L DANCE PARTY

FRIDAY AUGUST 24 7:30 \$8

THE BANG • CELLAR DOORS
EVERY FRIDAY 10PM \$5
LOOSE JOINTS!
DJS TOM THUMP/DAMON BELL & CENTIPEDE
BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!

SATURDAY AUGUST 25 6PM NO COVER!

MOMO'S B-DAY BASH
DJS LUCKY, HIYA SWANHUYSER, GINGER MURRAY & MELT W/U
MUSICAL GUESTS CHRIS JONES, KATY STEPHAN, UNI AND HER UKELELE & SARA MITRA PAYAN

10PM \$5

EL SUPERRITMO!
EL KOOL KYLE Y DJ ROGER MAS
CUMBIA, DANCEHALL, SALSA, HIP HIP

SUNDAY AUGUST 7:30PM, \$8

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FLY ME TO THE MOON!
W/ DJ AND BRYAN DURAN!
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9:30PM NO COVER!

DJ PURPLE KARAOKE

TUESDAY AUGUST 28, 7PM \$5

INSIDESTORYTIME:
PORTENT

9:30PM NO COVER!

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DEEP & SWEET 60S SOUL 45S
DJS LUCKY & PRIMO & FRIENDS

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NINO MOSCHELLA**

THURSDAY AUGUST 23RD 8PM \$12/\$14 (INDIE)
**ELENI MANDELL/DAVID DONDERO
SHEL**

FRIDAY AUGUST 24TH 9PM \$10/\$12 (ROCKABILLY)
A-TOWN AGENCY PRESENTS
ROCKABILLY BOOGIE PT.I
FEAT. TEXAS STEVE & THE TORNADOS (CD RELEASE)
THE RUMBLE STRIPPERS
GOLDEN WEST TRIO FEAT. MISS KAY MARIE
1950S BURLESQUE BY DOTTIE LUX
DJ TANO "SAMOA BOY"

SATURDAY AUGUST 25TH 9:30PM \$15 (ROCK)
PETTY THEFT (THE ULTIMATE TRIBUTE TO TOM PETTY AND THE HEARTBREAKERS)
THE MINKS (KINKS TRIBUTE)
SUNDAY AUGUST 26TH 9PM \$17/\$20 SOLD OUT! (SINGER-SONGWRITER)
KRISTIN HERSH
THE MOORE BROTHERS • TERESE TAYLOR

WEDNESDAY AUGUST 29TH 9PM \$7 (INDIE)
BLEACHED PALMS
BIG DRAG • STANDARD POODLE
APOPKA DARKROOM

THURSDAY AUGUST 30TH 8:30PM \$10 (ROCK)
LUSJOINTS (CD RELEASE)
EXTRA CLASSIC • YELLOWBELLY

FRIDAY AUGUST 31ST 9PM \$10 (ROCK/ROCKABILLY)
AUGUST RAGONE PRESENTS:
SWAMP ANGEL
**FASCINATING CREATURES OF THE DEEP
THE BADMEN**

SATURDAY SEPTEMBER 1ST 9:30PM \$12/\$15 (ROCK/COUNTRY)
BAND OF HEATHENS
THE TRISHAS • BIRDHOUSE

MONDAY SEPTEMBER 3RD 8PM \$12 (INDIE)
**SUPERHUMANOID / JJAMZ
TEENAGE SWEATER**

TUESDAY SEPTEMBER 4TH 7:30PM \$10/\$12 (INDIE) SOLD OUT!
KISHI BASHI
THE LAST BISON

THURSDAY SEPTEMBER 6TH 8:30PM \$7 (INDIE)
AHNNU
SRI • WAXY TOMB • JUNGLE JIM

FRIDAY SEPTEMBER 7TH 9PM \$12/\$15 (ROCKABILLY)
A-TOWN AGENCY PRESENTS:
CARL SONNY LEYLAND TRIO
THE B-STARS
**THE WEST COAST RAMBLERS
DJ TANO "SAMOA BOY"**

UPCOMING SHOWS

9/8 MEGAN SLANKARD
9/10 JC BROOKS AND THE UPTOWN SOUND
9/11 SANDI THOM (BAND)
9/12 POKEY LAFARGE & THE SOUTH CITY THREE
9/13 HUCKLE
9/20 AZURE RAY
9/28 THIS CHARMING BAND
10/2 RON POPE
10/6 THE INCITERS

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KITCHEN OPEN DAILY • SUNDAY BRUNCH

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TERRY MALTS
THE SHROUDS

8/24 9PM \$7

HORNSS
MUSK
DEAD MEAT
STANOSAUR

8/25 1PM \$5

OUR BAND COULD BE YOUR LIFE
ALL AGES!
SAN FRANCISCO ROCK PROJECT

5PM FREE

HAMMERLOCK
ALL AGES!
HAPPY HOUR SHOW

8:30PM \$10-\$15

ROADSIDE BOMBS
ALL AGES!
BRUCE ROEHR'S BIRTHDAY BASH BENEFIT
SYDNEY DUCKS
SYNTHETIC ID

8/26 1PM \$5

PINK FLOYD
ALL AGES!
SAN FRANCISCO ROCK PROJECT

5PM FREE

ALABASTER
ALL AGES!
TWANG SUNDAY
(MEMBERS OF THE PINE BOX BOYS)
TELL RIVER

UPCOMING SHOWS

8/30 - SHREDWELL 2 VIDEO PREMIER
8/31 - CHIXDIGGIT!, THE MEAT SLUTS, BOATS!
9/1 (DAY) - PRANK FEST 4: CITIZENS ARREST, YADOKI, RAT DAMAGE, WARTRASH, STRESSORS
9/1 - GOLDENBOY (FEATURING THE NEW FAMILIAR)
9/2 (DAY) - PRANK FEST 4: DROPDEAD, BUMBKLAAT, PERMANENT RUIN, VACUUM, ELEGY
9/2 - VEKTOR, HATCHET, APOCRYPHON
9/5 - CHEAP GIRLS, THE DROWNING MEN, FAYROY

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36 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS

MUSIC LISTINGS

RICK ESTRIN AND THE NIGHTCATS PLAY BISCUITS AND BLUES FRI/24.
PHOTO BY KENT LACIN

9pm, \$20.
Fusion Johnny Foley's. 9pm, free.
Gliss, **City of Women** Rickshaw Stop. 9pm, \$8.
Hammerlock Thee Parkside. 3pm, free.
Paula Harris Biscuits and Blues. 8 and 10pm, \$20.
Hooks, **Chris Von Sneidern**, **Eastern Span**, **InterChords** Bottom of the Hill. 9pm, \$10.
In Rare Form, **New Up**, **Sean Leahy Trio**, **Blisses B** Brick and Mortar Music Hall. 9pm, \$10-\$13.
Mantles, **English Singles**, **New Faultlines** Hemlock Tavern. 9:30pm, \$8.
Petty Theft, **Minks** Cafe Du Nord. 9:30pm, \$15.
Roadside Bombs, **Sydney Ducks**, **Synthetic ID** Thee Parkside. 8:30pm, \$10-\$15.
Ronkat Spearman's Katdelic Boom Boom Room. 9:30pm, \$15.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Barbara Cook Rrazz Room. 8pm, \$55-\$75.

FOLK/WORLD/COUNTRY

"Chinatown Music Festival" Portsmouth Square, Kearny Street between Clay and Washington, SF; www.c-c-c.org. 11am-5pm, free.
Good Luck Thrift Store Outfit, **Tresspassers**, **Harmed Brothers** Great American Music Hall. 9pm, \$15.
"J-Pop Summit" SF Japantown, 1746 Post, SF; www.j-pop.com. 11am-6pm, free.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 4-6pm.

DANCE CLUBS

Bootie SF: Michael Jackson's Birthday DNA Lounge. 9pm, \$15. With DJs Tripp, Tyme and Nathan Scot, Dada, Smash-Up Derby.
Burner Bon Voyage Public Works. 9pm, \$5-\$10. With M.A.N.D.Y., Dejan.
Go BANG! Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, \$5. Atomic dance-floor disco action with Marke B. birthday set, Derek Opperman, Carlos Corcho, and more.
Icee Hot: Hieroglyphic Being, **Roche** Public Works Loft. 10pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stephanie, Steve, Claude, Santero, and Elembe.

SUNDAY 26

ROCK/BLUES/HIP-HOP

Col. Bruce Hampton Brick and Mortar Music Hall. 7:30pm, \$3.50-\$10.
Crashfaster, **Minusbaby**, **Awkward Terrible** DNA Lounge. 8pm, \$16.
Theophilus London Mezzanine. 8pm, \$18.
OK Go, **Family Crest** Sigmund Stern Grove, 19 Avenue and Sloat Boulevard, SF; www.sterngrove.org. 2pm, free.
Park starring **Happy Mayfield & Nate Mercereau**, **Buttercream Gang** Brick and Mortar Music Hall. 9pm, free.
Terry Savastano Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Barbara Cook Rrazz Room. 3 and 7pm, \$55-\$75.
Adrian Areas Latin Jazz Band Savanna Jazz. 7pm, \$7.

FOLK/WORLD/COUNTRY

Alex Cuba Yoshi's SF. 7pm, \$18.
Heeldraggers Amnesia. 8pm, \$7-\$10.
"J-Pop Summit" SF Japantown, 1746 Post, SF; www.j-pop.com. 11am-6pm, free.
Twang Sunday Thee Parkside. 4pm, free. With Alabaster, Tell River.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, 6. With DJ Sep, Maneesh the Twister, Taal Mala.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.



La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 27

ROCK/BLUES/HIP-HOP

Bomb the Music Industry, **Classics of Love**, **Street Eaters**, **Point of View** Bottom of the Hill. 8:30pm, \$9.
Brian Bergeron Johnny Foley's. 9pm, free.
Clip'd Beaks, **Creepers**, **Feral Kizzy**, **Disappearing People** Elbo Room. 9pm, \$5.
Turquoise Jeep Hemlock Tavern. 8pm, \$15.

HAPPY HOUR
TUE-FRI 5-8PM
\$3 WELL/DRAFT
\$5 BLOODY MARY

VOTED BEST DIVE BAR AGAIN

WED 8/22	7PM RED HOTS BURLESQUE \$5-10 8PM OMG! KARAOKE NOS- FRONT ROOM 9PM COMMISSURE, YOU.MAY.DIE.IN.THE.DESERT (ROCK / PROG / INSTRUMENTAL) \$5
THU 8/23	5-8 PM TOTALLY FABULOUS HAPPY HOUR
FRI 8/24	5:30PM MUGSY'S POP UP WINE BAR: "WINE IS THE NEW VINE" FREE OYSTERS ON THE HALF SHELL, EVERY FRIDAY 5:30PM DJ'S CARMEN&MIRANDA (FUNK/ DISCO/POP) TILL 2AM, NOS 6PM 7:30PM RED HOTS BURLESQUE 9PM THE PEOPLE'S PARTY - OLD SCHOOL & HIP HOP DJs NOS
SAT 8/25	3PM MANGO, SWEET SEXY FUN FOR WOMEN 9PM THE BOARS, THE GO-GOING-GONE GIRLS, THE AQUAMEN (SURF / GARAGE / SOUL) \$7
SUN 8/26	3PM SALSA SUNDAYS WITH RUMBACHE!
MON 8/27	\$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY 7PM BUILD THEM TO BREAK, WORTH TAKING, DINNER WITH THE KIDS (POP / ROCK / FOLK) \$5 9PM RADICAL VINYL -DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS
TUE 8/28	7PM MEAN JEANS, BIG EYES, MEAT MARKET (PUNK) \$7 9PM COLOR HUMANO - DJ AARON LINDELL (LATIN, SOUL, AFRO, PSYCH) FREE

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JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

FOLK/WORLD/COUNTRY

Earl Brothers, **Water Tower Bucket Boys** Amnesia. 9pm.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

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Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 28

ROCK/BLUES/HIP-HOP

Ash Reiter, **Kapowski**, **Sugar Candy Mountain** Amnesia. 9:15pm, \$7.
Desaparecidos, **Velvet Teen** Bottom of the Hill. 9pm, \$25.
Beres Hammond, **9Tomorrows**, **DJ Inferno** Hemlock Tavern. 9pm, \$30.
Kayo Dot, **Author & Punisher**, **miRthkon**, **Atomic Bomb Audition** Elbo Room. 9pm, \$8.
Mallard, **Cool Ghouls**, **Dead Ghosts** Knockout. 10pm, \$7.
Mean Jeans, **Big Eyes**, **Meat Market** El Rio. 7pm, \$7.

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\$5 PPR AND WHISKEY SHOT
ALL NIGHT LONG

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\$3 STOLI SHAKY SHOTS
FREE SNACKS FROM CLARE'S DELI

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\$5 MOJITOS ALL DAY AND ASS-END
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SAT 8/25 8pm \$10
PANZER GOAT PRESENTS: SANGUIS IMPERUM, GRAVE RITUAL, BLACK FUCKING CANCER, ROTTEN FUNERAL, CRUCIFIXION

TUES 8/28 8pm \$5
CONTORTED RECORDS PRESENTS: TBA (FRONT ROOM)

SYLVAN PRODUCTIONS PRESENTS: OPEN IMPROV (BACK ROOM)

Stan Erhart Band Johnny Foley's. 9pm, free.
Windham Flat, **Side Hackers**, **Los Broskiss** Hemlock Tavern. 9pm, \$6.

JAZZ/NEW MUSIC

Gauche Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.
Virginia Tichenor Pier 23, Embarcadero at Filbert, SF; (415) 362-5125. 5-8pm.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.
Study Hall John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**

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9.14 BAG RAIDERS (DJ)
9.21 GUI BORATTO
9.26 DRAGONETTE
10.05 ZION I + MINNESOTA
10.06 BEATS FOR BOOBS
10.10 COM TRUISE + POOLSIDE
10.18 GEOGRAPHER
10.19 EMANCIPATOR
11.03 FRED WESLEY
11.09 REBIRTH BRASS BAND
11.10 REBIRTH BRASS BAND
12.01 SIMIAN MOBILE DISCO
12.15 THE SOFT MOON

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FEEL THE KAWAII: J-POP SUMMIT FESTIVAL (SEE SAT/25).

PHOTO COURTESY NEW PEOPLE

Listings compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

Doug Fine's *Too High To Fail* The Booksmith, 1644 Haight, SF. (415) 863-8688, www.booksmith.com. 7:30pm, free. It's not just the compassionate thing to do: legalizing pot makes economic sense, too. And in order to prove it, author Doug Fine spent a season in a Mendocino county grow town and got to know pot-friendly law enforcement. Hear his findings at his talk tonight.

Swing in the Square Union Square, SF. 6-8pm, free. The Golden West Trio rocks the square for the second portion of this free public dancing event — but no worries if you're not skilled in cutting up the concrete. A swing dance lesson will be held at 6pm for those of us looking to get a little more nimble on the dancefloor.

THURSDAY 23

Patricia Dunn's *Rebels By Accident* Arab Cultural and Community Center, 2 Plaza St., SF. www.arabculturalcenter.org. 6:30pm, free. When author Patricia Dunn's son was tormented for being Muslim-American on his schoolbus ride home, she looked to the literary world for help. Finding no positive Muslim role models in youth literature, she decided to write her own book about an Egyptian-American 16-year old who finds her own teenage rebellion eclipsed by political turmoil. She reads from it today.

Jorga Leap's *Jumped In* The Booksmith, 1644 Haight, (415) 863-8688, www.booksmith.com. 7:30pm, free. Gang interventionist expert and partner of a LAPD officer, Jorga Leap has spent years getting to know the young people of the gangs of LA. In her new book, she looks at the real reasons why kids join gangs, the heart-breaking things that happen within them — and, uniquely, the heartbreaking things they dodge by getting jumped in.

FRIDAY 24

15-hour film screening Randall Museum Theater, 199 Museum Way, SF. (415) 864-2026, www.artandfilm.org. 5-11pm, free. Also Sat/25, 1-11pm. A 15-hour film screening for teenagers? Believe it. Randall Museum's Cine/Club looks to get the young folk excited about film and critical thought. This weekend it will be screening *Heimat I*, a three-generation look at life in a rural German town. Plenty of snack breaks are promised.

SATURDAY 25

J Pop Summit Festival Japantown Peace Plaza, SF. www.j-pop.com. Also Sun/26. 11am-6pm, free. Lovers of Japanese pop culture, rejoice — frilly Lolita fashion shows, quirky reality TV show stars, anime stamp exchange, and live performances by your favorite pop artists from across the Pacific take over Japantown for two days of eye-popping pop culture extravaganza.

Bodega Seafood, Art and Wine Festival Watts Ranch, 16885 Bodega Highway, Bodega. www.winecountryfestivals.com. 10am-6pm, \$12. Also Sun/26, 10am-5pm. Over 25 wineries, 12 breweries, 15 eateries, and a mess of live bands bring the ruckus to this family-focused celebration of the good life. Trek out to the town where Alfred Hitchcock filmed *The Birds* to eat, drink, and make very merry.

Speakeasy Brewery 15th anniversary party Speakeasy Brewery, 1195 Evans, SF. www.good-beer.com. 2-7pm, free entry. Celebrate 15 years of superlative Bayview brewing (and the today-only appearance of \$3 draft beers) from one of the city's best beer companies. Speakeasy is pulling out the stops with a parking lot full of food trucks — All Good Pizza, Southern Sandwich, and La Laguna Taqueria among them — live bands, and sudsy recollection.

Bluxome Winery's Meet Market Bluxome Street Winery, 53 Bluxome, SF. (415) 543-5353, www.bluxomewinery.com. Noon-5pm, purchase of glass of wine encouraged. An indoor food market you can shop with a glass of vino in hand? Bluxome Winery's new monthly Meet Market is just that — browse vegan fruit pops and handmade gardenware while you sip on reds and whites.

Electric Works gallery opening 1360 Mission, SF. (415) 626-5496, www.sfelectricworks.com. 5-8pm, free. Limited edition prints are the name of the game at this SF arts treasure, which is now opening a new gallery to complement its existing services of printing and bookmaking. Swing by today for refreshments and a chance to tour its new artist space and showfloor.

SUNDAY 26

826 Valencia Write-A-Thon 826 Valencia, SF. www.826valencia.org. Noon-8:26pm, suggested donation of \$25 for workshop. Hone your scribbling skills and raise funds for the Mission's most seafaring kids writing studio by attending 826 Valencia's write-a-thon. Here's the drill: collect pledges from your buddies for participating, swing through for a early workshop from the Writer's Grotto, and get down to your free write. "Snacks and surprises" provided by the 826 peeps. **SFBG**

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Daughter of the Red Tzar Thick House Theatre, 1695 18th St, SF; www.thickhouse.org. \$30. Opens Fri/24, 8pm. Runs Sat-Sun and Aug 31, 8pm. Through Sept 2. ScolaVox and First Look Sonoma present the world premiere of Lisa Scola-Prosek's chamber opera about a meeting between Churchill, Stalin, and Stalin's teenage daughter.

BAY AREA

The Elaborate Entrance of Chad Deity Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$32-60. Previews Fri/24-Sat/23 and Aug 29, 8pm; Sun/26, 2pm; Tue/28, 7pm. Opens Aug 30, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 30. Aurora Theatre Company opens its 21st season with Kristoffer Diaz's comedy about pro wrestlers.

The Fisherman's Wife La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Previews Thu/23-Fri/24, 8pm. Opens Sat/25, 8pm. Runs Thu-Sat, 8pm. Through Sept 29. Impact Theatre performs Steve Yockey's tentacle-porn-inspired sex farce.

Time Stands Still TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, SF; www.theatreworks.org. \$23-73. Previews Wed/22-Fri/24, 8pm. Opens Sat/25, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 16. TheatreWorks performs Donald Marguelis' drama about a couple — one a photojournalist, one a war correspondent — struggling with their recent experiences covering a war.

ONGOING

Believers Stage Werx, 446 Valencia, SF; www.wilywestproductions.com. \$20-25. Thu/23-Sat/25, 8pm. As a couple of research scientists and a former couple to boot, Rocky Wise (Casey Fern) and Grace Wright (Maria Giere Marquis) are simply mad about love in Wily West's world premiere of local playwright Patricia Milton's exuberant but patchy comedy. Employed by a small, less than scrupulous pharmaceutical firm reeling from a product recall and attendant lawsuits, reclusive Rocky toils away after a formula for a drug that will inoculate the user against love — a secret agenda of his own inspired by the broken heart Grace left him with several years earlier. His boss (a comically brassy Jon Fast) thinks he's working on a commissioned "love activator," and to that end woos back former employee Grace to keep the fires burning in the lab. The strained reunion does the trick, if not exactly in the way intended. Meanwhile, a wacky born-again receptionist (Kate Jones) — "only recently come to the Lord" (and her Texan drawl by the sound of it) — fields calls from desperate people in a world despoiled by corporate greed and seemingly already in the throes of the end times. There are some moments worthy of a titter or two, but director Sara Staley's cast is less than precise or compelling with dialogue that is already hit-and-miss. Despite a promising scenario, *Believers* remains too uneven and muddled to generate much love beyond the stage. (Avila)

Dog Sees God Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$16. Wed/22-Sat/25, 8pm. Boxcar Playhouse performs Bert V. Royal's darkly comedic take on a moody,

grown-up Charlie Brown and his *Peanuts* buddies.

Les Misérables Orpheum Theatre, 1192 Market, SF; www.bestofbroadway-sf.com. \$83-155. Wed/22-Sat/25, 8pm (also Wed/22 and Sat/25, 2pm); Sun/26, 2pm. SHN's Best of Broadway series brings to town the new 25th anniversary production of Cameron Mackintosh's musical giant, based on the novel by Victor Hugo. The revival at the Orpheum does without the famous rotating stage but nevertheless spares no expense or artistry in rendering the show's barrage of colorful Romantic scenes or its larger-than-life characters. It's a flagrantly sentimental, somewhat problematic but still-stirring meld of music and melodrama. (Avila)

My Fair Lady SF Playhouse, 533 Sutter, SF; www.sfplayhouse.org. \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Sept 29. SF Playhouse and artistic director Bill English (who helms) offer a swift, agreeable production of the Alan Jay Lerner and Frederick Loewe musical, based on George Bernard Shaw's *Pygmalion*. Among the spirited cast, Monique Hafen's Eliza Doolittle is especially admirable, projecting in dialogue and song a winning combination of childlike innocence and feminine potency. (Avila)

The Princess Bride: Live! Dark Room Theater, 2263 Mission, SF; foulplaysf.com/princessbride. \$20. Thu/23-Sat/25, 8pm. Dark Room Productions presents a live tribute to the cult fairy-tale movie.

Rights of Passage New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/22-Fri/24, 8pm. Opens Sat/25, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Sept 16. New Conservatory Theatre Center presents the world premiere of Ed Decker and Robert Leone's multimedia play, inspired by global human rights laws in relation to sexual orientation.

Vital Signs Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Sat/25, 8:30pm. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm (starting Sept 6; also Thu, 8pm); Sat, 5pm. Extended through Sept 29. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

War Horse Curran Theatre, 445 Geary, SF; www.shnsf.com. \$31-300. Wed-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 9. The juggernaut from the National Theatre of Great Britain, via Broadway and the Tony Awards, has pulled into the Curran for its Bay Area bow. The story of a 16-year-old English farm boy (Andrew Veenstra) who searches for his beloved horse through the trenches of the Somme Valley during World War I, while peppered with much elementary humor, is a good cry for those so inclined. The titular equine is very ably brought to life by Handspring Puppet Company's ingenious puppeteers and designers, but the play's simplistic storyline and its obvious, somewhat ham-fisted resolution (adapted by Nick Stafford from Michael Morpurgo's novel) are too formulaic to be taken that seriously. (Avila) **SFBG**

DAVE MAIER STARS IN AURORA THEATRE'S PRODUCTION OF THE ELABORATE ENTRANCE OF CHAD DEITY.

PHOTO BY DAVID ALLEN



JOSEPH GORDON-LEVITT RIDES HARD IN *PREMIUM RUSH*, OUT FRI/24. PHOTO BY SARAH SHATZ

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete listings, see www.sfbg.com.

OPENING

Alps Yorgos Lanthimos is well on his way to a reputation for sick yet oddly charming high-concept spectacles. Here, a group calling themselves Alps offers substitution services for the recently bereaved — that's right, they'll play your dead loved one to fill that hole in your life. Pitch-black comic moments abound, and the sensibility that made 2009's *Dogtooth* so thrilling is distinctly present here, if not quite as fresh. Beyond the absurd logline, the plot is rather more conventional: things get out of hand when Alps member Anna (Aggeliki Papoulia, the eldest daughter from *Dogtooth*) gets too invested in one of her assignments, and the power structure of Alps turns on her. If *Alps* is not exactly a revelation, it's still a promising entry in a quickly blossoming auteur's body of work. (1:33) *Roxie*. (Sam Stander)

The Apparition A couple with a ghost problem (Ashley Greene and Sebastian Stan) hire Slytherin's own Tom Felton to help clean house. (1:22)

Compliance No film at this year's Sundance Film Festival encountered as much controversy as Craig Zobel's *Compliance*. At the first public screening, an all-out shouting match erupted, with an audience member yelling "Sundance can do better!" You can't buy that kind of publicity. Every screening (public and press) that followed was jam-packed with people hoping to experience the most shocking film at Sundance, and the film does not disappoint. (Beware: every review I have happened upon has unnecessarily spoiled major plots in the film, which is based on true events.) What is so impressive about Zobel's film is how it builds up a sense of ever-impending terror. In fact, I would go as far as to say that the film steps into *Psycho* (1960) terrain, specifically in the final act of the film. *Compliance* aims to confront a society filled with people who are trained to follow rules without questioning them. Magnolia Pictures, which previously collaborated with Zobel on his debut film *Great World of Sound* (which premiered at Sundance in 2007), picked up the film for theatrical release; if you dare to check it out, prepare to be traumatized. You'll be screaming about one of the most audacious movies of 2012 — and that's exactly why the film is so brilliant. For an interview with Zobel, visit www.sfbg.com/pixel_vision. (1:30) *Bridge, Shattuck*. (Jesse Hawthorne Ficks)

Cosmopolis David Cronenberg directs Robert Pattinson in this Don DeLillo adaptation. (1:49) *Embarcadero, Shattuck*.

"Global Threats Film Series" The San Francisco Film Society's "Global Threats" series continues with a double dose of stuff that'll kill ya. Though separated by six decades, both features are remarkably similar for their matter-of-fact, location-shot, non-pulp treatment of a prime (if infrequently used) thriller topic: the desperate attempts by health officials to contain a deadly virus before it spreads to the whole population. While in some quarters it was criticized for being too docu-drama-esque and not "thriller" enough, Steven Soderbergh's *Contagion* last year was admirably cool-headed in its depiction of various global, national, and local authorities (played by an all-star cast) frantically coping with an outbreak of something that yuppie slut Gwyneth

FILM LISTINGS

Paltrow brought home from a business trip. A year before *A Streetcar Named Desire* (which was, contrastingly, almost entirely shot on studio soundstages), Elia Kazan ventured to the real New Orleans for *Panic in the Streets* (1950), in which another traveler imports an actual plague to the Big Easy. US Public Health Service physician Richard Widmark is tasked with tracking down the rapidly growing number of the infected, which is complicated by the fact that several of them (including Jack Palance and Zero Mostel) are criminal-underground types naturally averse to cooperating with the cops or any other governmental representative. If *Contagion* irked some for being a little too nuts-and-bolts procedural, the brilliantly black-and-white-shot *Panic* excited audiences and critics at the time for its unusual realism. That extends to the warmly credible marital relationship between workaholic Widmark (very appealing in one of his few nice-guy leads) and neglected but understanding spouse Barbara Bel Geddes. *SF Film Society Cinema*. (Harvey)

Hermano As a child, Julio (Eliu Armas) discovered founding Daniel (Fernando Moreno) abandoned in a dumpster; taken in by the former's mom (Marcela Giron), the two boys are raised as brothers. They're close as can be, even if Julio is physically slight, shy, and straight-arrow, while strapping Daniel is a born leader and survivor quite willing to cross the legal line when it serves his purposes. One area in which they're of the same mind is the soccer field, where both (especially Daniel) are talented players with hopes of going pro. But that seems a remote dream in their violence-ridden slum. Marcel Rasquin's Venezuelan sports-crime drama is built on some hoary clichés — the "good" brother/"bad" brother dynamic, the tragedy that sparks revenge that sparks more tragedy, etc. — but is so unpretentious, energetic, sincere, and well-cast that skeptical resistance is futile. It's a modest movie, but a true, satisfying pleasure. (1:37) *Metreon*. (Harvey)

Hit and Run Annie (Kristen Bell) has a Stanford doctorate but is treading in the academic backwaters until the prospect is raised of an ideal department-heading position at UCLA. She's thrilled, but also conflicted, because live-in beau Charlie (Dax Shepard) is in the Federal Witness Protection program, and can't leave the nowhere burg he lives in incognito — particularly for Los Angeles — without risking serious personal harm. However, for love he decides he'll risk everything so she can take the job. Unfortunately, this fast attracts the attention of various people very much interested in halting this exodus, for various reasons: notably Charlie's inept U.S. Marshall "protector" (Tom Arnold), Annie's psycho ex (Smallville's Michael Rosenbaum), and a guy with an even more serious grudge against Charlie (Bradley Cooper in a dreadlock wig). A whole lot of wacky chases and stunt driving ensues. The second feature Shepard's co-directed (with David Palmer) and written, this aims for a cross between 1970s drive-in demolition derbies (1977's *Smokey and the Bandit*, 1974's *Dirty Mary, Crazy Larry*, etc.) and envelope-pushing comedy thrillers like 1993's *True Romance*. There's a lot of comic talent here, including some notable cameos, yet *Hit and Run* is one of those cases where the material is almost there, but not quite. It moves breezily enough but some of the characters are more annoying than funny; the dialogue is an awkward mix of bad taste and PC debates about bad taste; and some ideas that aim to be hilarious and subversive (naked old people, a long discussion about jailhouse rape) just sit there, painfully. Which makes this only the second-best Dax Shepard movie with incarceration rape jokes, after 2006's *Let's Go to Prison*. (1:38) (Harvey)

Premium Rush Joseph Gordon-Levitt stars as a New York City bike messenger who accidentally runs (cycles?) afoul of some dirty cops. (1:31)

Robot and Frank Imagine the all-too-placid deadpan of Hal from 2001: *A Space Odyssey* (1968) coming out of a home-healthcare worker, and you get just part of the appeal of this very likable comedy debut with a nonrobotic pulse directed by Jake Schreier. Sometime in the indeterminate near future, former jewel thief and second-story man Frank (Frank Langella) can be found quietly deteriorating in his isolated home, increasingly forgettable and unable to care for himself and assemble a decent bowl of Cap'n Crunch (though he can still steal fancy soaps from the village boutique). In an effort to cover his own busy rear, Frank's distracted son (James Marsden) buys him a highly efficient robotic stand-in (voiced by Peter Sarsgaard), much to his father's grim resistance ("That thing is going to murder me in my sleep") and the dismay of crunchy sibling Madison (Liv Tyler). The robot, however, is smarter than it looks, as it bargains with Frank to eat better, get healthier, and generally reanimate: it's willing to learn to pick locks, participate in a robbery, and even plan a jewel heist, provided, say, Frank agrees to a low-sodium diet. Frank flourishes, like the garden the robot nurtures in a vain attempt to interest

his human charge, and even goes on a date with his librarian crush (Susan Sarandon), though can the self-indulgent idyll last forever? A tale about aging as much as it is about rediscovery, *Robot* tells an old story, but one that's wise beyond its years and willing to dress itself up in some of the smooth, sleek surfaces of an iGeneration. (1:30) *Albany, Embarcadero, Piedmont*. (Chun)

Sinister A true-crime writer (Ethan Hawke) encounters a demon who looks an awful lot like a refugee from Norway's 1990 black metal scene. (1:50)

Supercapitalist Greed is good ... fodder for cinematic drama these days as all assembled struggle to get out from under the Great Recession and look to immerse themselves in the boardroom battlefields of films like 2011's *Margin Call*. Spinning off his time working for CNN in Hong Kong in the halcyon mid-'00s, lead actor, writer, and producer Derek Ting stars as a bright, eager-to-please hedge fund trader from New York, transplanted in the wild, wild East, and forced to learn a lesson about unchecked, profit-driven gamesmanship. In Hong Kong, Conner (Ting) only looks as Chinese as the rest — otherwise

CONTINUES ON PAGE 40 >>



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he's American through and through. Unlike, say, the old-fashioned family-run corporation he's assigned to take down, Conner is estranged from his family and has few loyalties, apart from Quentin (Darren E. Scott), the fellow trader who shows him the ropes and gets him hooked on hand-tailored suits, flash

cars, and attractive arm candy, and Natalie (Kathy Uyen), a publicist who's as brainy as she is beautiful. Unfortunately the game Conner's playing has real costs for the people around him — and he finds himself questioning his loyalties. Ting and director Simon Yin have the makings of a compelling thriller — nothing is more tempting than a peep behind the curtain of a closed world like Chinese big business — and though the overall narrative pulls you

in, they get tripped up on the details, namely easy clichés like *Supercapitalist*'s pampered, playboy son of a business dynasty, or the rote devices like the middle-class family rigged to reveal that Conner does indeed have a soul. Much like their hero, Ting and company take a bit for granted, from the viewer's patience with tired Hollywood conventions to the very system — capitalist, supercapitalist, or socialist market economy — that supports them. (1:36) *Opera Plaza*. (Chun) **SFBG**

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REP CLOCK

Schedules are for Wed/22-Tue/28 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. **Bloodrape** (Bennett, Maymon, and Shipko, 2011), Fri, 8. "Gaze:

Screening #2, Labor/Memorial," local and international works by women filmmakers, Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The Misfits** (Huston, 1961), Wed, 2:30, 7, and **Fat City** (Huston, 1971), Wed, 4:55, 9:20. •**Kansas City Confidential** (Karlson, 1952), Thu, 5:30, 9, and **Baby Face** (Green, 1933), Thu, 7:30. •**Bullitt** (Yates, 1968), Fri, 7:30, and **What's Up, Doc?** (Bogdanovich, 1972), Fri, 9:35. **Showgirls 2: Penny's From Heaven** (Riffel, 2011), Sat, 3:30. "Showgirls: The Peaches Christ Extravaganza:" **Showgirls** (Verhoeven, 1995), Sat, 8. With special guest Renna Riffel; more info and advance tickets (this event, \$25-50) at www.peacheschrist.com. •**Crossroads** (Conner, 1976), Sun, 2:30, 7, and **2001: A Space Odyssey** (Kubrick, 1968), with "A Trip to the Moon" (Méliès, 1902), Sun, 3:30, 8. **2001: A Space Odyssey** (Kubrick, 1968), Mon, 5, 8. •**Chinatown** (Huston, 1974), Tue, 2, 7, and **Prizzi's Honor** (Huston, 1985), Tue, 4:30, 9:35.

"FILM NIGHT IN THE PARK" This week: Union Square, Geary and Powell, SF; www.filmnight.org. Donations accepted. **After the Thin Man** (Van Dyke, 1936), Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Bellissima: Leading Ladies of the Italian Screen:" **Oh! Sabella!** (Risi, 1957), Wed, 7, **The Widower** (Risi, 1959), Fri, 7. "Russian Inferno: The Films of Alexei Guerman:" **The Fall of Ottr** (Amirkulov, 1990), Thu, 7. "Cool World/Summer Cinema on Center Street:" **Pretty Poison** (Black, 1968), Fri, 8:30. Free outdoor screening. "Always for Pleasure: The Films of Les Blank:" "Behind the Scenes: Les Blank on Documentary Cinematography," Sat, 5, lecture and screening with Blank in person; •**Garlic Is As Good As Ten Mothers** (Blank and Gosling, 1980), **Werner Herzog Eats His Shoe** (Blank and Gosling, 1979), and **Spend It All** (Blank and Gerson, 1971), Sun, 7. "Universal Pictures: Celebrating 100 Years:" **Do the Right Thing** (Lee, 1989), Sat, 8:30; **Abbott and Costello Meet Frankenstein** (Barton, 1948), Sun, 5:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. "A Celebration of Contemporary French Actresses:" •**Ambitious** (Corsini, 2006), Wed, 7, and **Alias Betty** (Miller, 2001), Wed, 9:15; •**Didine** (Dietsch, 2008), Thu, 7, and **Intimate Strangers** (Lacoste, 2004), Thu, 9. **Alps** (Lanthimos, 2011), Aug 24-30, 7, 9 (also Sat-Sun, 3, 4:45).

SF FILM SOCIETY CINEMA 1746 Post, SF; sffs.org/cinema. \$9-11. **Love in the City** (Various, 1953), Wed-Thu, 2, 4:15, 6:30, 8:45. **Big River Man** (Maringouin, 2009), Fri, 7:30. Benefit for the John Maringouin Surgery Fund. •**Panic in the Streets** (Kazan, 1950), Tue, 4, 9:15, and **Contagion** (Soderbergh, 2011), Tue, 6:30. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-034479-00 The following person is doing business as **Honeypot1825** McAllister St., CA 94115. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 24, 2012. Signed by Anna Growley. This statement was filed by Magdalena Zevallos, Deputy County Clerk on July 24, 2012. **L#100032. August 1, 8, 15, 22, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344766-00 The following person is doing business as **Orex1243** West Portal Ave. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 24, 2012. Signed by John B. Loufas. This statement was filed by Jennifer Wong, Deputy County Clerk on July 24, 2012. **L#100033. August 1, 8, 15, 22, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344993-00 The following person is doing business as **(1) We Move Against the Tides (2) WMATT554** Clayton St. #170414 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 2, 2012. Signed by Victor G. Valle. This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 2, 2012. **L#100038. August 8, 15, 22, 29, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345033-00 The following person is doing business as **Fictitious BUSINESS NAME STATEMENT** FILED NO. A-0345040-00 The following person is doing business as **Feldt Photography**410 Lake St. #3 San Francisco, CA 94118. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by James J. Feldt. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 3, 2012. **L#100035. August 8, 15, 22, 29, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345148-00 The following person is doing business as **Brightwork Creative**, 1390 Hayes St. Apt. 3 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 8, 2012. Signed by Britt Gerhard. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 8, 2012. **L#100040. Publication Dates: August 15, 22, 29, & September 5, 2012**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **July 5, 2012.** To Whom It May Concern: The name of the applicant is: **Qualia Entertainment Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2565 Mission St. San Francisco, CA 94110-2511. Type of License Applied for: **47 — ON-SALE GENERAL EATING PLACE. PUBLICATION DATE: August 22, 2012. L#100043**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 17, 2012.** To Whom It May Concern: The name of the applicant is: **Roka Akor San Francisco, LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 500 Jackson St. San Francisco, CA 94133-5105. Type of License Applied for: **47 — ON-SALE GENERAL EATING PLACE PUBLICATION DATE:** August 8, 15, 22, 2012. **L#100037**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548836. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of JingFei Chen for change of name. TO ALL INTERESTED PERSONS: Petitioner **JingFei Chen** filed a petition with this court for a decree changing names as follows: Present Name JingFei Chen. Proposed Name: **Chloe JingFei Chen.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 20, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on July 31, 2012. Endorsed Filed San Francisco County Superior Court on July 31, 2012, by Mary Ann Moran, Deputy Clerk. **PUBLICATION DATES: August 8, 15, 22, 29 2012. L#100036**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345033-00 The following person is doing business as **(1) DJ Perceus (2) Extraterrestrial Locomotion**, 182 Howard St. #542 San Francisco, CA 94105. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by Percy Jackson IV This statement was filed by Magdalena Zevallos, Deputy County Clerk on August 3, 2012. **L#100041, Publication Dates: August 15, 22, 29, & September 5, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345249-00 The following person is doing business as **Fast Co.**, 510 Stockton St. #6 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2012. Signed by Jason L. Doyle. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on August 14, 2012. **L#100045, Publication Dates: August 22, 29, September 5, 12, 2012**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **August 8, 2012.** To Whom It May Concern: The name of the applicant is: **Mercedes Cantina Inc..** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 653 Commercial St. San Francisco, CA 94111-2503. Type of License Applied for: **47 – ON-SALE GENERAL EATING PLACE. PUBLICATION DATE: August 22, 2012. L#100042**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **August 10, 2012.** To Whom It May Concern: The name of the applicant is: **Original Po Boys, LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1406-1408 Fillmore St. San Francisco, CA 94115-4115. Type of License Applied for: **41 – ON-SALE BEER AND WINE – EATING PLACEPUBLICATION DATE: August 22, 29, September 5, 2012. L#100046**

SUMMONS CASE NUMBER: CGC-10-505580, **NOTICE TO DEFENDANTS:** Edison Malo, Wells Fargo, Borel Private bank & Trust Co., and DOES 1-50 **YOU ARE BEING SUED BY PLAINTIFF:** Athlone Development LLC, McGalkea LLC, McClellan Construction Inc., and Denis McMahon. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102 The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: Jayne A. Peeters SBN 108052 at One California St., Third Floor San Francisco, CA 94111 **Date: July 27, 2012 by Jhulie Rogue, Deputy Clerk. Publishing dates: August 8, 15, 22, 29, 2012. L#100039**

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GUARDIAN

AUG. 22-28, 2012

ARIES

March 21-April 19

If you're not living in the system you'd prefer, how can you best work the where you're at? You are coming into mastery of some situation, but that doesn't mean that things are exactly as you want them to be. Don't hesitate to try new things as you endeavor to make the life you're in suit your needs better.

TAURUS

April 20-May 20

It's easy to get attached to things if they're around long enough, even if they suck. You are being challenged by the Universe to let go of the people, things or involvements that are no longer serving you. This may be scary, so be methodical. Happiness is when your life works for you in the here and now.

GEMINI

May 21-June 21

Wherever you focus your energy you will have success this week. The problem is that if you focus on your fears you will call them to you, and if you want less than you deserve, that you'll get, Twin Star. Cultivate high hopes and keep your thoughts and actions tethered to them for best results.

CANCER

June 22-July 22

Reinforce your support system. If you discover troubles with your foundational relationships you should prioritize working on them, Cancer. You need people you can trust, and those kinds of connections take maintenance. Make certain that your relationships are growing with you.

LEO

July 23-Aug. 22

Work on your relationships this week. Romance can be had in many ways; whether you are in love or in like, or the romances in your life are platonic, now is the time to make sure you are doing what you need to do to get them to the place they need to be. All you need is love, and love requires work.

VIRGO

Aug. 23-Sept. 22

This is not the time for stability, Virgo. Things are changing in a deep and fundamental ways, and you will do best to change right along with them. As the saying goes, "resistance is futile"; don't try to damn the flow of things, but instead try to find the opportunity hidden in the chaos of tumult.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Be willing to understand and accept the complexities of what you feel, even if there are contradictions there. The landscape of the heart is nuanced, not black and white. For example, you may really care about a person that you can't quite trust; sit with what's true for you, so you can make healthy choices.

SCORPIO

Oct. 23-Nov. 21

Emotional vulnerability is healthy, but in order for it to stay that way, you must choose the right people and times to bring it out. Creative change in your heart is possible this week, but it will take a little more consideration and little less impulse than your instincts are telling you. TCB with TLC.

SAGITTARIUS

Nov. 22-Dec. 21

You can't go back. It's essential that you look towards your future, instead of reminiscing about what once was. Don't try to recreate the past this week. Let the best parts of your memories inform your vision for a better tomorrow, but keep in mind all you've learned since the last time things were awesome.

CAPRICORN

Dec. 22-Jan. 19

Do not repress your feelings, Capricorn. Sounds like good advice, but it's hard to figure out how to do that when what you're feeling is crappy, or would create drama. The trick is to find healthy outlets away from others to be true to yourself in. Know your limits and hold them in a clear and kind way this week.

AQUARIUS

Jan. 20-Feb. 18

The way that you handle your life is more important than where it's at this week. Grab opportunities that are offered you, Aquarius, and if they happen to come in the form of a cart full of lemons, then by-golly, open a lemon stand. There is nothing wrong; just different ways to grow into what you want to be.

PISCES

Feb. 19-March 20

The Universe wants what's best for you, Pisces. Sometimes, what's best for you sucks, though. This week you are meant to look deep inside of yourself to wrestle with your subconscious impulses. Find out if your wisest, most informed parts are driving you, instead of fear and outdated beliefs.

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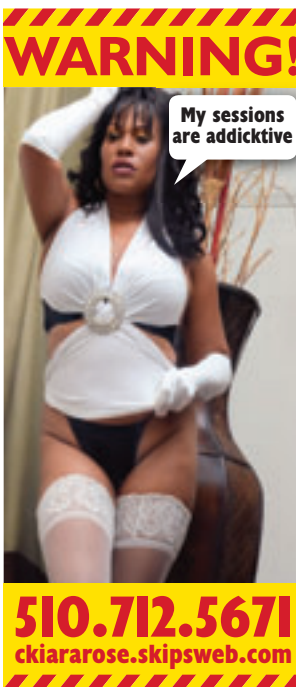
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